THE PUBLISHER OF THE ETUDE CAN SUPPLY ANYTHING IN MUSIC.

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NOTHING is more lamentable than to see a good teacher feedline. Yet this is a danger not commonly appreciated, and here apprehended by its victim. What is the case? Self-satisfaction ends in ceasing to grow and develop. The same old round of pieces; it he same old ways of teaching; the same old round or pieces are same old round or pieces.

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A LARGE field for missionary work (or is it greater teal among present laborers?) there is, not alone in the hamlet of the far West, but at the very centers of missical activity.

Prior to this century music, being youngest of the see, had received meager attention from men of thought, sheems for year literature, architecture, sculpture, and least of painting had commanded intelligent consideration. Owing to this apathy the art of music has not lead deem of the curriculum in every silvenily and school.

Therefore its professors are not accredited scholars, nate-spacets of emotional zeal; its achievements—onjusts in science as well as art—are unknown to he strage concert-goer, while its masterpieces rarely win disappreciation outside of professional ranks. It will be, however, but a matter of time when music's phases, sich yaids with those of the other arts, are studied as a massibilial to rulture.

To teachers, then, who by tactful efforts hasten this in will redound many advantages. So, if for no some disinterested reason, it would seem wise to embasise the art's ecloirty claims, those phases of manie shick appeal to the mind, and from history's records to prove that this art has contributed a quota toward man's indicatal advancement well worth the attention of formal shelier.

It is a matter of comment at the present time that sumstant seem to make no provision for their families as of the sadden death of the hashand and father. The creat sudden death of Prof. H. C. Banister, in foguad, is a case in point. His widow was after districtly approvided for, and yet Prof. Banister had a good discussion. Other camples could be quoted, and no doubt samp of our readen know of similar cases.

The question arises as to whether musicians earn so little as to he unable to lay aside for the proverbial "rainy day," or whether the state of affairs is due to prodigality or, it may he, unbusiness-like care of financial possessions. At any rate we feel justified in pressing upon teachers who have family cares resting upon them the importance of doing all that a prodent, thoughtful, affectionate husband and father should do to protect the tender ones from the hard assaults of poverty and want. The hrighter side of this state of affairs is shown in a note in the "Musical Items" column, which speaks well for the thrift of Anton Seidl, who died lately. In addition to careful investments, he availed himself of the henefits of life insurance. The hest writers on character all speak of the invaluable benefit to a man's nature arising from prudence and thrift in the use of the money that he earns from day to day.

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DOES war interfere with the work of the music teacher? This is the question that every teacher is asking at this time. It will require a very serious crisis to affect the educational interests of our land. The children must be educated during war time as well as in peace. War does not affect the home duties. Our firesides are in no immediate danger. No devastating hordes of troops will cross our land; our resonrces will not be cut off; the rontine of our daily life will go on very much the same as ever. The writer remembers well the Civil War, which was calculated to disturb almost every interest, and yet the music teachers were all as busy as everoperas flourished, concerts were patronized. There is not the slightest danger that activity will be curtailed on account of the war with Spain. War spirit has a stimulating effect on everything. The drawing of active workers into the war will increase the demand for teachers. The children and our girls are the main dependence of the music teachers, and war does not actively concern them. The music teacher can contentedly ply his avocation in war-time, feeling assured his services will continne to be in demand even with booming of cannon at the walls of the citadel.

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A GRAND meeting of the Music Teachers' National Association is being arranged for June. Under the roof of the grandest hotel in the world the music teachers can enjoy themselves for nearly a week. There is every convivable advantage in this plan. The teachers are as one grand family; they meet one another not alone at the formal meetings in the hall of the hotel, hin tin the corridor, at the table, everywhere that one may turn. This gives better opportunities for social culture. If the social success of the meeting be assured, the rest will follow. A notice of the plan of the meeting will be found in another column.

The Association is worthy of the nnited support of the profession. Its officers are striving unselfishly and manfully to make this a representative meeting.

The purpose of the Association is the elevation of the profession. Every teacher in every State and city abould do his part in supporting the organization. We need organization—where the wrongs of the professors are exposed, where measures for protection are established, where methods are discussed, where productions of native composers can have a public hearing. All teachers need the benefit which comes from contact of mind with mind. There is no better care for provincialism, egotism,

and dry rot than rubhing up against your brethren in art.
Many a promising musician has been rnined because
false ideas were allowed to florinsh and take possession.
of him. Of all classes of workers, the musician most of all
meeds the stimulus of outside influence. He gest this
largely at these gatherings, where he makes acquaintances and hears other musicians. We hope that the
grip of every teacher in the land will be packed for New
York, which has promised to give us a royal welcome.

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SAID a business man to a member of the musical profession, anent the present war spirit and the call for volunteers: "I suppose they have no need for musicians at the front." Just how the expression was meant was by no means clear, yet the inference was that war and its active prosecution are too practical and severe for music and musicians. It may be that he had in mind the rather common view that the art-as well as many of its professors-partakes of the effeminate, and is by no means fitted for the stern practicalities inseparable from a state of warfare. And yet musicians, as well as other devotees of the arts and muses, have proven themselves, in time of ueed, as courageons and enduring as other men, perhaps even more so if the rack of their more susceptible nervous system is taken Into consideration. Things that would ruffle the equanimity of an artist would pass off many another man as water from a duck's back. The follower of an art must cultivate keen susceptibilities in order to be a true artist. So much the greater is his endurance if he lives down these things and bears all trials as any brave man should.

No. Art does not, of necessity, emasculate its followers; the rather does it cultivate that spirit of fixity of purpose, that reckless, dashing enthusiasm that leads a possessor to heroic deeds that succeed beyond all reason. The artist's fiery earnestness and self-devotion are part of the staff of which heroes are made.

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It is not long since "temperament." was the word that fell easiest from the musical critic's pen. Paderewsk's playing excelled above all others became of his display of temperament; Rosenthal was a disappointment because of his lack of temperament; Mass Spieler was about to create a floor in the artistic world because of her abundant supply of temperament; while Miss Pounder, although her technic seemed exhaustless, was doomed to failure because of her unfortunate deficiency in the matter of temperament.

And so the critics wrote; wrote people up and wrote people down. Temperament was the word to conjure with, the proper word to bring into their reports at some place or other; and the man who could serve it up in the largest variety of combinations was held to excel his fellows. But did any of them stop to define the word in its latest musical application? If so, the present writer does not remember to have seen the definition. It was not like charity, covering a multitude of sins, for rather it covered a multitude of good points, some of them rather clause of expression or description by the manipulators of words.

Some writers wrote of personal magnetism, others of nunsical intuition, and still others of delicate sensibilities. But it was so much easier for the most to lump it all together and call it temperament.

But the nub of the matter is this. Are we not too apt

able God-given something cailed temperament really has its origin in months and years of solid brain-work, assisted by that ever-to-be-desired element of good common seuse?

Temperament of itself produces nothing. Work, hard work, will produce nearly anything. Work plus temperament gives a snm-total of all that is desirable. And temperament, or at least what is frequently called such, may be but the results of good work and good sense, But still there is much that must be innate, -that can not be acquired by work.

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It is pleasant to see pupils love and revere a teacher. hnt how much more is it lncumbent upon a teacher to make certain that he deserves the confidence and trust an intensity and interest known to no other art? of those committed to his charge l A character in a It may be interesting to analyze this musical organizaanhere of our infinence

PURE melody is no doubt a thing of beauty, and pleas lng to all hearers, and perhaps doubly so to pupils, since it involves in its execution much of the sensuous side of our nature, and we are in a mood of greater excitement in such cases than in others. But the teacher needs to touch the intellect of the pupil. Who can help him to do this like Bach? Polyphony partakes of the intellectual, and is necessary in a course of study that is based on broad, systematic training-principles.

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Aim high, we are told. Always have an object in life. Have you ever noticed that if you stick to one amhition closely and persistently something comes to you? Oftener than not, however, it is a modification of the ideal that you had before you, a concrete experience of an abstract ideality, and therefore the better suited to your needs. But how the ideal does brighten our prosaic

An awakening in social life to the lutelligent appreciation of music's forms of expression and possible mission suggests more breadth in teaching the art.

Many attending the concerts of our symphony societies, to whom individual performance is denied by stress of other daties; ignorant of the form of a symphony, concerto, overture; not aware of the raison d'être appertaining to an orchestra's grouping; uninformed about the specific tone color, even construction, or appearance of single instruments like baseoon, oboe, etc., recall with bewilderment their former years of devotion to finger-exercises, and question why the theory of the art, in its above practical beginnings, is not more widely discriminated by those calling themselves teachers of music.

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THAT we have musicians who can do and are doing good creative work is well known, but there is an almost Insurmountable difficulty in getting a good hearing for original works. The following extract from an address by Mr. Walter Damrosch is worthy of attention, as it clearly sets forth this aspect of the case

It is you, you, the musical public, that must do your part. It is not enough for you to come to hear the old "Messiah" and the old "Elijah" or the "Creation"; you must come to hear new works and encourage the Jon must come not only to hear Brahma' "Requiem" and Berlioz's "Te Deum," but offening acquired and Bernoza "Te Deum," but you must patronize the works of American composers. For how can we ever have a national music fame, or how can musiciant except by contemplating their own mistakes in their works where produced 2 Do not forget that the public has its duty also, at least for some little time." Woman's Work in Music.

THE WOMAN'S CLUB A FACTOR IN GENERAL MUSIC CULTURE.

An old musical magazine contains a hrilliant essay in defense of an arraignment against the English as an nnmusical nation, which opens thus: "The charge against the English of being an unmusical nation is one of very old standing, to which the reply (almost equally old) has always been that if we have never heen great producers of music, we have at all times shown a great appreciation of those who were." Without entering into the discussion of why women composers are few, we might clasp hands with the English people of that day and say If-and notice I say if-women have never been great producers of music, they have at all events shown a great appreciation of those who were. And where is this so much in evidence as in the Womau's Musical Club, where composers are studied, lionized, and even worshiped with

formative state is no light responsibility if within the tion movement which has swept over the country with such force as to make a city without one or more of these clnbs almost unknown. The question may well be asked: "Is it a healthy growth, indicating a real desire for a better understanding of this art which holds so enviable a place in the refinements of life? Does it indicate a deepening of the emotional and higher life in society, or is it simply a fad, to hurn itself into a white heat for a moment, then fade away to give place to another?" Both answers are in part correct.

The Woman's Musical Clnh is too old a feature of civilization to be termed exclusively a fad. That there are Carré, has appointed a lady, Miss Marie Gillard, to direct clubs actuated only hy a desire to follow in the lead of fashion, and this based entirely on a superficial desire to be considered cultured, is heyond doubt. But the Woman's Clnh, even in this imperfect state, is a mighty power for good. It is impossible to study the great composers and their compositions, to dip even in the most effervescent humming-hird style into the origin and essentials of music without its influence permeating into the heart of things and leaving a desire toward a higher plane. If this is true in the case of superficial club life, who can estimate the value of a real live club life in any ist, is meeting with great success in her artistic career community, and most of all in those cities too far away ahroad. The leading critics of the Continental and from music centers to be partakers of the highest in the

Study the schemes of music education laid down in the published year-books, note the essentials in the way dictory reports as to the place of Miss Jackson's untivity. of a knowledge of theory and even of counterpoint neThe London "Musical Standard" says she was born in recital programs, with their clear cut analysis of compositions, and then say with the skeptics, "A little knowlwere continued in Paris, and later nuder Joachim, at edge is a dangerous thing, and it were hetter far to return

Berlin. Last October, as noted hefore in The ETUDE, to the simple melodies familiar at every fireside than to Miss Jackson was awarded the Mendelssohn State prize pretend an interest in what is really beyond comprehenof 1400 marks. It is to he hoped that her own countrysion." But is it possible for intelligent women to live men may have the pleasure of hearing the in this atmosphere of the serious side of music without coming season. imbihing something of its nature?

Nor is this education only in music. These clubs are made up largely of women whose early life has included a liberal education, many of them college graduates. The Club. club is the only incentive toward a ntilization of these early studies in music, and the necessity for frequent held monthly, from October to May, and that both itessays induces intelligent reading which revives the old thirst for information and leads into other channels.

Suppose we admit it is only a fad. Is it not hetter to be a victim of a fad of this nature than the thousand and one useless fads of a society life? A will to like music, even though the motive is simply to be in the fashion, produces a power to comprehend. The original motive is swallowed np in a gennine interest in the subject, and an insight into the soul of the art is discovered unawares. When once discovered, the redemption is begun.

How may I better close this appeal for the recognition of musical clubs as a factor in general music culture goodly list of associate and honorary members. than by quoting the words of one known and loved by all as a woman and a composer? Mrs. H. H. A. Beach, one of the members is a feature of the club's work of Boston, writes: "I can not express too strongly my worthy of mention. It is apparent that both solo and belief in the value of women's clubs as a factor in the concerted work is necessary to form a well-rounded prodevelopment of our country. So long as their work congram.

tinues to he of the high, earnest character at present shown in many of our cities and towns, so long will the influence for good he felt in the home-life of cinb mem hers, and in the musical growth of their children. That American audiences display a power of judgment in marked advance of that shown fifteen years ago is largely due to the faithful army of amateurs who by unceasing toil have tried to cultivate a true appreciation of great music and musicians."-From a paper by MER. CHARLES S. VIRGIL, read before the Conference on Woman's Work in Music, at the M. T. N. A.

MLLE. CÉCILE CHAMINADE, the well-known composer and pianist, has appeared to a Berlin public and, as could he expected, proved most acceptable. Her pianoplaying is of finest technical polish, full of esprit and taste. Her compositions heard were a piano trio, piano pieces, and songs. All displayed a charming nature and were well defined in form, and of fine harmonic structure. "So Fräulein Chaminade," continnes the Berlin critic, "may well boast an undonhted success." * * * * *

AT the principal examination of the Royal Academy in Leipzig, on March 11, 1898, among other compositions was an original one by Miss Sara Vennerberg, of Sweden. It was entitled "Prelude, Fugue, and Etude for the Piano",-a composition cleverly conceived, and (especially regarding the fugue) there was displayed a by no means superficial knowledge of contrapnntal laws. In performing the composition the composer showed that she was also an excellent pianist.

THE new director of the Paris Comic Opera, Albert the chorus. It is the first time that this position has been entrusted to a woman in a French opera society; moreover, the choice gives general satisfaction, as Miss Gillard is a well-known teacher of singing.

* * * * * In an article on "The Harp," from the "Cosmopolitan" of April, the writer says : "Its future seems literally to rest in woman's hands."

MISS LEONORA JACKSON, the young American violin-

English press all notice her work with warm commendation and unstinted encouragement.

sary for membership in many clubs, read carefully the Boston, in 1878, from which place the family removed to

THE ETUDE has received a very neat booklet which contains an outline of the work of The Wichita Musical

erary and musical work is carried on.

Some of the papers are "The Beginning and Development of Pianoforte Mnsic," "What is Classic Music?" "The Romantic School." "Music and Musicians in America," " Woman as a Composer.

The works rendered were taken from the masters of the classic and modern times. Among the women composers whose works were studied were Clara Schumann, Julie Rive-King, Teresa Carreno, Chaminade, and Mrs.

The club has about fifty active members, besides a

A department for chorus work under the direction of



[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and set with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive atten-

H. P.-The best authorities say that, when the last note of one measure is chromatically altered, the accidental will also affect the first note in the next measure, if on the same degree, even if the acci-

L. S.-No, the exercises in Landon's "Reed Organ Method" should not be given in the order there placed, in many cases, for papils are very unevenly gifted. Practicing with separate hands is for making it more easy and simple for the first few readings. Other pressure recommended to be played with both hands at the first trial, because the time difficulties only appear when both hands go logether; and, too, they are easier to get correctly when measured of by the help of the even-note values of the other hand.

J. L. P .- The first exercise of vol. 1 of Mason'e "Touch and Technic" gives the same trouble to nearly all players. That is, ther lift the finger, holding down the key when the next finger is striking, instead of keeping the key down, thus having two keys down at once. The following suggestion will help them in their first practice. While holding down the first key and when about to strike the second, press down on the first key as if pinying it the same instant with the new key. It is also useful to fix the attention or afull and unrelaxed pressure on the first key while the second is

B. F. O.-It all depends on yourself whether or not you had bette use spart of your limited time for practice on the technicon. If you musical touch and a fair control of your playing movements, it will be better to confine your work to the piano, or, per hups, to give a few minutes each day to singing. But if your touch is very bard, a little work on the technicon will be useful.

B. L. A.-Like bappiness, velocity comes of itself; it can not be secured by direct effort. If you find it difficult to play a piece or passage, or even an exercise or your scales rapidly, you can no score the desired rapidity by trying to play fast. This comes only by being so long practiced that the movement becomes antosatic, and by playing in groups or what falls between accents, sever by allowing the mind to take cognizance of details in velocity playing. The great factor is the rhythmic feeling. You are to try to hear some accented tone one, three, or six beats onward, and to bear it accented. Your fingers will automatically give the desired stress, provided you keep a completely loose hand and wrist and, as it were, sit by and see it done by the hand, the will making no effort lowerd playing individual notes, but comprehending the whole as a unit. You will see that this kind of rapid playing is a matter o growth, and that it can not be forced. Automatism comes by the long-continued doing of a thing over and over in one and the same

N. K .- The best way to develop the left hand will ever be by inrestigating whether it is incking in strength or afflicted with awkwardness, and then, after a definite diagnosis, supply the demands of the case. For weakness I recommend gymnastic ses calculated to loosen shoulder and elbow, where suse of the supposed weakness is mostly to be looked for. In dness I recommend double-octave skips in various intervals. Let the pupil strike an octave, say C; then name the tone to be struck, and let the pupil find it without looking at the keyboard. Slow scales and arpeggios in various tonalities played with ees fager (preferably the fourth and fifth) have also proven valuable in many cases. Some good piano work for left hand alone will be found in Gurlitt, "School for the Left Hand," Op. 143, two books Krause, A., "Left-Hand Studies," Op. 15, two books; "Alhum for the Left Haud," Ruthardt, Peters edition; "School of Left-Hand Playing," Köhler, Op. 302, Peters edition; Czerny, "Six eft-Hand Studies," and single études in the works of Willmers, ger, Ravina; there are two splendld études among those CONST. V. STERNBERG.

J. C. D.—When piano-keys rattle it is because the feit in the hole the base of the key, where it fits over the pin, has become worn, marging the hole, thus allowing too much play. Remove the freet of the piano and the key-rail, and you can lift out the key. The hole referred to is nt the front of the key. If you drive a little thin of work the second or the second of the key. chip of wood between the felt and the wood of the key on each side of the hole, you will make the latter smaller and thus stop the

B. G.-Your question in regard to the treatment of double-jointed input opens up an interesting field for thought. It is, perhaps, fair to my that it will be more difficult to get coutrol of such fingers than of when than of others. I would suggest that you see to it that the pupil practice. lice very tiowly all finger motious with the particular fingers affected, sad that she fixes her mind very strongly and steadily on the fagers, strives to keep the joints firm, and does not attempt to make

THE ETUDE heavy strokes. As to the pain in the one joint, if it should con- time indication, and composers so use it. The figures are worth ing firm all the fingers affected by loose joints.

J. M. H.-In regard to your doubt as to the writer of the first opera, we would reply that one historian, a good authority, says that "Daphne" was the first opera written, and that both Peri and Cacoini furnished the music for it. Another standard work gives to Peri the credit of having written the first opera," Daphne," as above. scarcely deserved the name of operas. A German historian places the date of "Daphne" at 1597.

I, S. -1. A changing note is one which takes the place of a note belonging to a chord, and one which lies a second above or below it : thus, in D C, or C D C, harmonized on the chord of C, the D is a changing note; or, C D B G, the first two notes on C, the second two as a part of the dominant chord, the D is a changing note. In these ses it is a note not belonging to the coord. A changing note has been defined as "a passing note by jeaps," as D in the progression E D A B, first two notes on chord of C; C D F, first two notes on chord of C followed by dominant seventh. C A G F, the A is reached an upward skip, both notes harmonized on C.

Counterpoint is the art of uniting to a given melody (called ifus firmus) one or more independent melodies in such a manner as to produce a harmonious effect. In a composition in polyphonic or contrapuntal form the harmony at any one point is to be viewed the result of the movement of the individual parts, and not a chord harmonizing a melody note.

3. Two kinds of counterpoint are in nse: simple, such as that found in many fugues; and double, in which the parts may be inrerted-f, c., basa becomes trebie, or vice versd-without any impairment of the musical effect.

4. There are five species: note against note, two notes against one four against one, syncopation, and florid. Three notes may also be written against one. Donbie counterpoint has several species, in the octave, tenth, twelfth, and fifteenth.

5. A canon is a composition in which each voice imitates exactly the leader-the one first giving out the melody-at a certain | 100 vai lower or higher, and a certain number of beats inter. "A Scherzo in the Form of a Canon," by Jadassohn, is a good example of this style of music, and will be a useful study in melodion

A. M. B .- From C-sharp up to B-flat is a diminished seventh. A. B. B. From Commy up to bend is a duminished seventh. There is no each an interval as that from B double-sharp to E; B double-sharp is not found in any but a theoretical scale. The interval from G-sharp to D-flat, like the one just noted, does not occur in a benefit of the committee of the co in any harmonic combination if proper notation be used. It might occur as a passing chromatic note; thus, soprano D, D-fiat icading occur as a passing enromatic note; tous, soprano D, D-nat reading to C, while the alto sustains G-sharp; yet it is probable that a more common form of notation is D, C-sharp, C. A certain school of writers advocate the use of flats in a descending chromatic progression. You may have seen a composition of a writer belonging to that school. Such combinations have been called, I believe, doubly diminished intervals; yet they can scarcely be considered

M. M. A.-1. The letters C. M., joined to the name of a hymn-tune signify that it is suitable to a hymn in what is known as common meter. It consists of alternate lines of eight and six syllables. S. M. means short meter. It is generally a quatrain or stanza of four lines, the first two and the fourth having each aix syllables, the

2. A single chant is the ordinary form, such as is generally used for the Gioria Patri in the greatest number of churches. A double chant has two lines of music, the first half being sung to one verse obint has two lines of mane, the first hair being sung to one verse of a pealn, for example, the second half used for another versa. This form is much used in the Episcopal church service, where antiphonal single is in very common use, the first part being any by the members of the choir stitting on one side of the chancel, the response being from the opposite side.

J. H. A.-1. The podal marking in pieces published in THE ETUDE may be followed with safety. If you are skilful in the use of the pedal no doubt you can find other places than those marked in pedal no doubt you can find other pieces than those marked in which the pedal may be introduced to advantage. It is better, how-ever, to err on the side of too little pedal than too much. The most artistic use of the pedal can not be indicated very successfully by marks. It is only gained by much study and careful experiment.

2. If your fingers seem to lose playing power in rapid passages, no doubt it is because you have stiffened them, or perhaps tired them, or it may be due to a combination of both causes. Slow practice or it may be due to a commission or both causes. Now practice
with a gradual increase of impo will help you. You will find a
good reply to your question as to a remedy in Mr. Yan Clere's
"Letter to Pupils," in this issue. Much practice is necessary to
acquire endranee, and you must push yourself to the very height of your powers occasionally, but not too frequently.

D. M.-Mason's "Touch and Technic," vol. II, will give you very useful directions as to the order of scale practice for a young pupil Krause's "Studies in Measure and Rhythm" is also valuable.

M. E. S.-Dr. Arnold's edition of the ", Messiah" was a part of a projected complete edition of Handel's works under court patron-age, but never carried out. The value of a book from an antiage, but never carried out. The value of a book from an anti-quarian standpoint depends upon a number of conditions of such nature that it is impossible to state in print a probable value of the book. Wm, Reeves, of London, advertises a copy for 46 di, or about 51.12. Your copy may, however, have special value from one of the many points which determine rarity in the collector's mind.

tinue, the matter should be referred to the family physician. He mothing without the addition of a haif, quarter, or eighth note as might be able to indicate some means of strengthening and render- a prescribed time-unit; for example, quarter note equals 100. If a metronome marking such as allegro quarter note equals 120 be given to the piece, the term sliegro is superfluous. The names must simply be considered as indicating the order of the terms from very slow to very fast.

A. B. C .-- Your nine-year-old girl whose parents are anxious that she should learn to play pleasing music instead of dry exercises, will do well to get Landon's "Foundation Materials." This contime before Caccini and Cavaliere had written some works, but they tains pleasing music, even the exercises being melodious and

> LORENA I. L. F .-- 1. By all means the boy should count aloud when practicing. 2. Etude is pronounced, in an Anglicized form, as if spelled a-tood. The French pronunciation of the ietter e is similar to the German we. 3. There is no good reason for the two ways of indicating quadruple time; 4 is better than C. 4. The so-called American fingering has been almost entirely superseded by the foreign. No recent books are published in American fingering. 5. Book 1 of Mathew's "Graded Studies" is good for young pupils
> 6. It is better not to sit too stiff and immovable, yet exaggerated motion is useless and nngraceful. 7. "Brainard's Musical World" is consolidated with Tue Etude, and is no longer published as a separate journal. 8. Clarke's "Musical Dictionary," price \$1.00, will answer many questions for yon, and give you the pronunciation of italian and other words of expression, and the right pronnneis tion of names, with the dates of the birth and death of composers.

> -In matters of musical nomenclature we are in advauce of English and French customs. Take the names for the value of notes. The English use for the whole note, half note, etc., semi-breve, minim, crotchet, quaver, semi quaver, demi-semi-quaver, semi-demi-semi-quaver, hemi-semi-demi-semi-quaver; the French use une ronde (a round note), blauche (white), noire (black), croche (hooked), double-croche (double-hooked), triple-croche (triple hooked). The advantage lies clearly on the American side in this particular, at least.

> ...The characters used in musical notation have reached their present form after various transformations. Take the sign C, which many people think signifies common time. This sign requires a little explanation. Centuries ago, when astrology influenced more or less the different sciences, uneven numbers were considered lucky, and even numbers the reverse. Perfect time, where three was counted, was expressed by a circle O, "the emblem of eternity, having no beginning and no end." Imperfect time, where two or four were connted, was expressed by a semicircle (. The knot () on the semicircle, added later on, is intended only for an ornament. A har through the semicircle (doubled the movement, and two bars indicated a movement twice as

> fast again. Instead of these signs we use now &, and

for E substitute

FOR PUPILS.

THERE is no royal road to learning, and one must expect drudgery, often of the most trying kind. Those who gain great excellence are the ones who pay a great deal of attention to details; but, as a rule, ambitious youth wants to get the effect, and often lays it on with a big brush. There is nothing that retards the musical student more than bad practice. It is the bane of most instrumental players to day. Every cornet player wants to get a "high (?"); every violinist wants to play pizzicato and harmonica; every piano player wants some cate and narmontes; every plane player wants some noisy, showy piece; and every singer wants to sing the most difficult operatic selection. And so it goes. Music is not considered at all in the work of these people; sena lady thought the "Largo" of Händel's was too simple

for her to play at a concert on her violin.

It is well to study all forms of music. One might be able to play a difficult solo or sonata, but could not play able to play a difficult soil of smales, but obtained by a waltz so it could be danced. No matter how well you dld your work in the other direction, if not able to give pleasure in your music, all your efforts would not count. People care hut little about the difficulty of a piece (only People care but little about the cludenty of a piece (only musicians know about that); they want to be entertained, and if you can not do this yon will be a disappointment. A good reader is always desired, and there pointment. A good reader is always desired, and there is no other way you can gain this except by reading all kinds of music, adhering strictly to the time. The first beat in the measure you must have, even if every other S.J.—The names large, larghetto, andante, and allegro have no best in the measure you must have, even if every other nairbonne. For an indicating a rate of any morement on the note is allipsed over. In this way only can another play and report to extreme with you.—George Brayley, in "The Leader."

THE ETUDE

ETHELBERT NEVIN is engaged on a concert tour, emhracing the larger cities of the United States.

MANUEL GARCIA, the celebrated singing master, is still teaching in London at the age of ninety-four.

A QUARREL in the Stranss family has resulted in the formation of another orchestra by Johann Strauss.

A NEW illustrated musical paper was recently launched in Paris, called the "Revue Internationale de Musique."

VERDI is huilding a home for poor and aged musicians In Milan, with an annual contribution of \$15,000 for its

THE new bandmaster of the celebrated Marine Band of Washington is W. H. Santleman, formerly assistant

the object being to raise funds to erect a monument to and the Americans.

FRAU COSIMA WAGNER has in her possession, accordworks of her husband

It is said that Josef Hofmann receives \$700 for a concert, and that he was paid \$1000 by the Vanderbilts for playing at a recent solrée

A LARGE sum has been collected by the pupils of the late Waldemar Bargiel, to be used in the erection of a monnment to his memory.

A SOCIETY is to be formed in England for the investigation of early English part music and the publication of hitherto unknown pieces.

In a recent letter Verdi says that he finds it difficult to make any progress in composition; the death of his wife has greatly affected him.

A POSTHUMOUS work by Spohr is to be given in Cassel. It is said that the work is carried ont on the lines used by Wagner In his music dramas.

hrated poem, "The American Flag." It has been treatment in a libretto on such a subject.

THE well-known firm of Chickering & Sons celebrated

VERDI'S sacred composition performed at Paris during the past month included a "Stabat Mater," a "Te Deum," and some minor choral works.

 $A.\ GREMAN \ exchange \ announces \ that \ Nikisch \ has \ heen \qquad and \ will \ compose \ a \ juhilee \ hymn \ for \ the \ occasion.$ fined 12,000 florins for breach of contract as former conductor of the Budapest Royal Opera.

FRANZ BEHR, whose name is almost a household word in musical families, a prolific composer of music of the easier grades, died a short time ago in Dresden.

THE cusemble concerts of Ysaye, Martean, Gerardy, and Lachanne are arousing considerable interest in the cities they visit. It is a quartet of musical giants.

A WEALTHY Russian has a theater in which the stage action is presented by marionettes worked by electricity. A phonograph reproduces the songs and accompaniments.

A PARISIAN musical journal announces that a European mannfacturer will exhibit, at the Paris Exposition a pianoforte that can be heard at a distance of six

in the tonr which Sousa is to make with his hand in wandering minstrel may now be revived, Enrope this year. He has charge of the arrangements

ROSENTHAL is to make a tour in this country next fall. It is to be hoped that his recovery from the illness which expert who examined it lately says that it was built in interfered with his work the past season in England will be permanent.

MAX BRUCH, the veteran composer, has just finished a new secular oratorio on the subject of Gustavus Adolphns, the King of Sweden and the great soldier hero of

YSAYE is to make a tour of the world, it may be said. At the close of his American tonr in California, in June, he will sail for Australia, thence to Japan, India, China, Africa, and Egypt.

It is announced that Pugno's American tour has profited him to the extent of \$30,000. He will return BERLIN is to have a musical exhibition this summer, again next season, he says. He is delighted with America

MME. LAMPERTI, widow of the famous Milan teacher, IT is stated that Dr. Hans Richter is to conduct the is to establish a school of vocal art in New York next Wagnerian operas for the Jean de Reszke Company in season, based on the principles of her late husband's system of instruction.

THE University of Toronto has added Frederic Archer lng to a recent report, four unpublished, completed to the staff of teachers. He will conduct the examinations in the theory of music. The annual examination takes place this month.

THE violin used by Henri Marteau was once owned hy Maria Theresa of Austria. Leonard, the great French violinist, owned it later, and from him it was passed on Evan Williams, and Ffrangçon Davies have been ento its present possessor. It is a Maggini, and is remarkable for a deep, viola-like tone.

A TESTIMONIAL concert is to be given to Carl Zerrahn in Boston. Mendelssohn's "Elijah" will be given by a chorns of 1500 voices from various societies which have sung under Mr. Zerrabn's baton.

THE Indianapolis May Musical Festival will include five concerts. Mr. Frank Van der Stucken is the director. Ysaye, Gadski, Emma Juch, and David Bispham are among the artists engaged.

THE new opera by Sir Arthur Snilivan is said to be DVORAK has set music to a portion of Drake's cele- Van Artevelde. There is plenty of room for dramatic founded on a story of Flanders in the time of Philip

ALEXANDER SILOTI, the Russian pianist, who met the seventy-fifth anniversary of their connection with season, sailed for Europe early last month. He was greatly pleased, and will return next year.

A GRAND jnbilee concert in honor of the Emperor Francis Joseph will be held in Vienna in August. Leoncavallo will be in charge of the musical program

MISS LEONORA JACKSON, the American violin virtuoso, has written a letter to a New York paper urging the ANTON SEIDL left his widow in good circumstances, it establishing of musical scholarships similar to those in is eaid. He owned some valuable real estate in the Catsvogue in some of the German conservatories, and offers

Mr. Watter Damrosch will give up conducting as a proMr. Watter Damrosch will give up conducting as a proMr. Watter Damrosch will give up conducting as a pro-

ALVARY, the Wagnerian tenor, so popular in this country some years ago, has just received an award of \$6000 damages for an accident which he claimed was owing to the carelessness of the machinist of the Mannheim (Germany) Opera House,

THE celebrated Kneisel Quartet of the Boston Symphony Orchestra will give a series of concerts in California this spring. The annual London engagement will be filled as usual. The quartet is considered the peer of any other similar organization.

A GERMAN inventor has patented and placed on the market a "troubadonr" bicycle that is very fittingly named. It has a musical attachment which plays popu-

Cot., MAPLESON, the veteran impressario, is interested lar airs when the machine is in motion. The daysor the

MR. W. H. CUMMINGS, principal of the Gnildhall School of Music, has a musical library of nearly 5000 WM. L. TOMLINS, for many years the director of the volumes, among them rare treasures, including sub-Apollo Club in Chicago, has resigned. He will devote graph scores. Mr. Cummings is considered an authorities his time to work with children, in which he has been so on Händel, and his collection is rich in relics of the great master of oratorio.

MOBILE, Ala., boasts of a historic church-organ. An Belginm about three hundred years ago. From there it was taken to England, was played on by Händel at the mation of George II in 1727. Later it was sent to Charleston, S. C., and from there to Mobile.

THE "Ladies' Home Journal," of Philadelphia. offers a prize of \$25 for the best children's song, with \$15 each for the next best three. A competition has also been arranged for an original piano solo of the style known as piece de salon. The prize offered is \$50. The competitions are open until July 1st.

THE old Boston Music Hall is to he torn down, although it is said this will not occur for nearly two years, A movement has been urged to erect a well-appointed opera-honse to be used as the home of permanent opera, as well as to afford a snitable place for orchestral concerts. The city should have a veritable "templeof art."

CALVÉ has been compelled by illness to give up singing for a time, and has retired to her chatean in France. A contemporary tells a pretty story of her. As a child she used to dream of living in this old castle. The money lavished on her by the American public has helped not a little the erstwhile peasant child to realize

THE next Worcester (Mass.) musical festival will be held in September. Mme. Gadski, Gertrude May Stein, gaged. Carl Zerrahn, the director for so many years, has retired, and his place has been filled by Mr. George W. Chadwick, director of the New England Conservatory of Music, Boston.

THE old, time worn slab over Clementi's grave in the cloisters, Westminster Abbey, has been replaced by a new and larger one. The inscription on the old stone had become almost indecipherable, owing to the wear from the feet of the passers-by, many of whom never knew that they had walked over the resting place of the 'father of pianoforte playing."

JULIUS SCHULHOFF, whose compositions were very popular at one time, died in Berlin lately. Salon music of the best type was his forte, both as a pianist and as a composer. He wrote a number of very good teaching pieces. He was born at Pragne in 1825; Tomaschek was one of his teachers. A considerable portion of his life was spent in teaching at Dresden.

THEODORE THOMAS and the members of the Chicago Orchestra had a narrow escape from death in a railroad wreck the past month. The special train in which they were traveling collided with another near Buffalo, N. Y. There was no loss of life, but a number of valuable instruments were ruined, among them Bruno Steindl's "Carlo Bergonzi" 'cello, valued at \$4000.

fession and devote himself to composition. He will still retain some interest in the opera company, it is stated. He expects to give his whole time to the preparation of some large works which he has had in mind for some time. So far, it has not been made known whether the works are orchestral or dramatic.

IT is rumored that a company has been formed to secure, or build if necessary, a place of entertainment in New York City, in which they will give regular hand concerts with celebrated soloists. It is proposed that in the first halcony there shall he a number of boxes in which one may partake of a supper while the music is going on, and that a portion of the orchestra section shall be converted into a "smoker."

ASGER HAMERIK, who has been director of the Pea-

body Institute, Baltimore, Md., for the past twentyseren years, has resigned and it is said will return to Denmark and take up musical work in his native country.

He will be succeeded by Mr. Harold Randolph, the professor of piano in the institute. The new director is a graduate of the institution and a young man of promise. It is gratifying to see native-born musicians coming up

MB. ROBERT A. GALLY, of Brooklyn, N. Y., has invented an instrument called the "tonograph," which work at an instrument. It consists of an attachment to exists? a piano or organ that will register on paper the notes played by the performer, indicating at the same time dynamic and rhythmic marks. Alexander Guilmant made a trial of the instrument hy an improvisation, and was highly pleased with the result.

THE Incorporated Society of Musicians of England has offered two prizes of \$125 each, one for the best sonata for violin and piano or violoncello and piano, the other for the best trio or quartet. The competition is open to all members of the society. It is said that a number of English musicians in this country are memhers of the society. The competition closes September lst. Mr. Edward Chadfield, 19 Benners St., W., London, England, is the secretary of the Society.

Tag famous instrument-makers, Thibonville-Lamy & Co., have lately placed upon the market a new stringed instrument called the "Altermann violin-viola." In size it is between the violin and viola. It has five strings, the four violin and the viola C. The bridge is so made that when the instrument is used as a violin the viola C can be slipped into a notch along the side of the bridge, thus being out of the way; if to be used as a viola, the violin E is disposed of similarly. It has been well received by the profession in Paris.

THE Thirteenth Cincinnati Musical Festival will be given under the direction of Theodore Thomas, May 24th to 28th. There will be five evening and two afternoon concerts. The orchestral program will present works by Drorak, Strauss, Smetana, Rimsky Korsakoff, as well as Mozart, Beethoven, and Schnmann. The soloists will include Miss MacIntyre and Ben Davies, of England, and David Bispham. Some of the choral numbers will be Berlioz's "Damnation of Faust," Bach's "Eine Feste Barg," and portions of Wagner's "Flying Dntchman"

THE Bureau of Education of the Trans-Mississippi and International Exposition has made arrangements for a National Congress of Musicians from June 30th to July 5th. The executive committee contains representativ Eastern as well as Western musicians. The chairman is Mr. Homer Moore, of Omaha, Neh., where the exposition is to be held. The program will consist of concerts and lectures, with a number of carefully selected essays. The Thomas Orchestra, under Arthur Mees, will assist. It is certainly an undertaking that is worthy the nnstinted support of the members of the musical profession in the West. The exposition is planned to he in the fallest sense representative of the commercial achievements of the enterprising Western people, and the musician who visits Omaha this summer will have a doubly enjoyable time if he goes when the congress is in session.

THE death of Anton Seidl has left a great gap in New York opera and orchestral circles. The combination of opera and concert work enabled Seidl to earn a fair income, but neither one alone could have supported him. establishment of a permanent orchestra have led to much mention of the names suggested affords some interesting reading: Emil Paur, Ysaye, Xaver Scharwenka, Hans Richter, Felix Mottl, Richard Strauss, Felix Weingartner, Max Bendix, Frank Van der Stucken, besides some Fraye is esteemed as a conductor in Europe.

THE ETUDE

SOCIAL STATUS OF THE MUSICIAN.

BY CHAS I POCKWELL

Nor infrequently there comes from members of the musical profession a complaint that the representatives of the guild do not receive the social recognition that is corded to the members of other professions

Allowing, for the sake of argument, that there may be abould be of great assistance to composers who do their of the musicians themselves that this state of affairs

In the first place, it must be understood that the members of a profession are not, nor can they be, classified. One can not say that all lawyers, or all physicians, or all artists are gentlemen. Nor can the equally sweeping ssertion be made that none of them are gentlemen. Every musician must, and will, be estimated by his individual characteristics, and not by the general attribntes of the majority of the memhers of his profession.

One of the principal drawbacks to social recognition is the lack of dignity exhibited by many of the artists of the concert and opera stage. The writer recently took up the cast of a new opera just produced, and saw such names as "Fred," "Phil," and "Ed" prefixed to the surnames of some of the artists engaged in the representation. Such nicknames remind one of those applied to members of the minstrel profession, where the "Billies." "Bobbies." and "Jimmies" are so prevalent.

When artists of the operatic stage descend to such undignified tactics, they can not expect that the public will give them their proper position. The better method of commanding respect is to show one's self worthy to

Fancy a lawyer or a physician placing upon his card "Teddie" Jones or "Jack" Brown. How long would he find patronage or social recognition coming to him from the better classes of the community?

The social status of the musician will be exactly what his gentlemanly qualities, his artistic accomplishments, his intellectual capacity, and his dignity of demeanor entitle him to; and he must be content to ahide hy the verdict of his neighbors as to the position he is qualified to hold in social circles. Let him bear in mind that professional persons are not judged collectively, but individually, and that he will eventually find his true social level.

ENTHUSIASM.

ALL true art depends for its purity and progress upon enthusiasm. Notwithstanding all the glorious revivals of the age in which we are now living, there still needs to be fanned into a flame this priceless spark—the spark of enthusiasm; that one spark that is necessary to life wherever it shall be found, lest that spark become entirely extinct, and we lose the wherewithal to light our furnaces, and so lose our greatest motive power.

We may exist automatically, like the stone that lies on the road; but that is not to live. To live is to he always soaring upward; ever striving after more perfection in all we set ourselves to do. Even the very plants teach us this. They ever seek to raise their heads up to and nearer to the light. Like them, we must be thwarted hy no obstacles, and must not grudge making sacrifices -sacrifices of time, labor, money, popularity, pleasure, and other things of a lower nature that we may rise to a higher. No progress can be made without The projected opera season and the possibility of the expenditure. But if we lose coal to gain steam, do we expenditure. But if we lose coal to gain steam, do we gradge the loss of the coal? If our desire after perfec-Peculation as to a possible successor to Seidl. The tion is a living reality, it must, in spite of all obstacles, strnggle npward. In fact, it is this very effort that is the proof of the life. Such is the nature of enthusiasm:

it is the very soul of progress. Industry is not enthusiasm; it is merely activity, and been lights. One after another of these names has may exist from hase motives, and for base ends, as well may exist from hase motives, and for base ends, as well been brought forward and then dropped. Color is given as from noble motives and for noble ends. Enthusiasm is the record for noble motives and for noble ends. Enthusiasm to the report that Ysaye may take up the succession, by the fact that the latter signed a contract with Seidl's and, moreover, can exist even without action, if it can and, moreover, can exist even without action, if it can and, moreover, can exist even without action, if it can and, moreover, can exist even without action, if it can and, moreover, can exist even without action, if it can and, moreover, can exist even without action, if it can are consistent without action are consistent without action and consistent without action are consistent without action and consistent without action are consistent without action and consistent without action are consistent without action are consistent with a consistent without action and consistent with a consiste former manager to organize an orchestra—many of them

Skidl's nose.

Skidl's nose of the skidles nose of t Said? same—to fill the remaining concerts of the season.

Said same—to fill the remaining concerts of the season.

Said same—to fill the remaining concerts of the season.

Said same—to fill the remaining concerts of the season.

Said same—to fill the remaining concerts of the season. special circumstances may be the surest sign of enthungelect other studies. - Engel.

siasm-paralyzed it may be but still existing and ready at any time to be again roused into action. The only true test of enthusiasm is motive. If we pursue any object, however high in itself, for gain or personal glory, rather than for the advancement of the object, true enthusiasm no more exists there than it does in a game played for the sake of winning, rather than playing it

Enthusiasm is that love for an object which exists some truth in these statements, is it not largely the fault quite independently of and even in spite of personal

Now, it is this very thing we stand so much in need of at the present day. Our serious work of life we reduce to a mere money-making machine; of our pleasure we make a business. The fault is the same in both. Let us do what we can love, and love what we can do; our enthusiasm must surely then be fired.

Some people object to being enthusiastic about anything, thinking that that object will absorb all their energies. This is not at all the case. The more enthusiasm you feel about one thing, the more you are likely to feel about everything else. If it exists at all, it permeates our whole nature. It belongs to us, and not to the object. Like every other faculty, the more it is used the more it develops. It can not by use exhanst itself. A fire will, in time, even hy the very heat it imparts, hurn itself out ; hut not so enthusiasm. Its fires are fed from an eternal and never failing source. Let us not then, miser-like, hide this precious talent, and lose both for ourselves and the objects of our efforts its vitalizing influences. To those who know nothing of enthusiasm, who have not felt this divine spark within them, I can only say, seek for it; hnt having found it, do not lay it aside in ignorant fear; rather consider the responsibilities of its possession, and use it as one of the most heaven-born infinences that can animate your actions; for its life spring is en Theos .- GEORGE LANG-LEY, in "Musical News."

THIRTEEN MISTAKES.

To yield to immaterial trifles. To look for perfection in our own actions. To endeavor to mold all dispositions alike. To expect uniformity of opinion in this world. To expect to be able to understand everything. To believe only what our finite minds can grasp. To look for indgment and experience in youth. To measure the enjoyment of others by our own. Not to make allowances for the infirmities of others. To worry onrselves and others with what can not be

To consider everything impossible that we can not

Not to alleviate all that needs alleviation, as far as lies

It is a mistake to set up your own standard of right and wrong and judge people accordingly.

-A systematic education in the childhood of a musician presents the greatest advantage. It may also be taken for granted that the moral and mental education of the young composer is not less important than are his music studies. Nay, his moral training is even of higher Importance, since one may be a good musician, but must be a good man. Moreover, he is sure to become a better musician if he possesses an acute discernment of right and wrong, with love for the former and dislike to the latter. As regards his mental education, it is more important for him to know how to think than what to think. A clear discernment is preferable to much information; at any rate, it is better to know hut little and to understand that little clearly than to know a great deal confusedly. There can be no doubt that a classical education is of great advantage to the musician, not only on account of the refining infinence which a familiarity with a classical literature exercises upon the artistic mind, hat also on account of the languages. Talented musicians sometimes appear rather deficient in their mental cultivation. The enthusiasm with which they

HOUGHTS STIONS Practical Points by Eminent Teachers

SIMPLICITY IN MUSIC. LOUIS C. RISON.

ONE of the outcomes of the Wagnerian richness of scoring and harmonization has been a tendency on the part of many of the modern composers to discard melody, to avoid regular progressions, to look disdainfully upon simplicity in music. There is a twofold error involved in this avoidance of melodic directness. First: melody has been in all ages until the present the keystone of Schubert, Mozart, and Haydn seem very simple composers compared with Brahms, Wagner, or Richard Strauss; yet none of these, nor any other composer of this half of the century, could ever hope to attain their fertility and spontaneity of melody.

There is often a difficulty in simplicity which is quite unsuspected. The German, Silcher, was able to write many a folk-song, yet even Beethoven was troubled when it came to evolving this simplest style of music. Brahms loved the folk-music and used it freely in his works, yet only at rare intervals was he able to bring forth a folk-song gem like "Fidolin" or the "Cradle

It is a pity that our modern composers imagine that they are advancing music by scrambling through the brambles of constant dissonance and by allowing figuretreatment to crowd melody out of their works. It may be that the composer of the future will be wiser; it may fire." It is wiser to accomplish much in one thing, than ring to the music in case of doubt, but never playing be that the great composer of the twentieth century will to try a little in many things. unite the tunes of a Mozart to the harmonies of a Brahms and the orchestration of a Wagner.

NEGLECTED FACTORS IN SELECTING PIECES FOR PUPILS.

CHARLES W. LANDON

WHILE all teachers give attention to the grade of the pupil's ability, and doubtless to the limitations as to style inherent in the pupil, yet the piano that the pupil is to work up the piece on is often overlooked. The teacher's piano with its delicate action will allow the pupil to do a quality of work to which the pupil's own piano will not correspond. Many times the lack of interest shown by a pupil in some good piece of music comes from this cause, that his piano makes a caricature of it. The pupil's pianissimos are mezzo-fortes. His fortes are fortissimos, and very harsh at that. He fails to make the melody sing and the accompaniment uentral, notwithstanding you have touched upon this point repeatedly. His own piano is not capable of these finer distinctions, either in tone qualities or in delicacy and quick, responsive action. This is often true in schools and conservatories of music where the pianos are badly worn and were, perhaps, cheap and poor when new. The remedy is, first, if possible, a new piano of good touch and tone qualities. If that is impossible, then put the old piano into the hauds of a first-class tnner-a man who can re-voice and bring out the best possibilities of the instrument. Lastly, if neither of these remedies is possible, give pieces that are more brilliant, that call for heroic and for broad and sweeping effects. Another mistake is, that too often teachers give pieces full of strong chords to papils who have hands too small to play full chords. Octave passages are demanded of pupils who can scarcely span an octave if they take time to place the fingers and stretch the hand to the eighth key. Now and then there are pupils who can not make an acceptable rnn or trill, or play an even arpeggio. They have not the possibility.

ing pieces to pupils iustead of adapting pupils to pieces.

'TOO MANY IRONS IN THE FIRE "

CARL W. GRIMM.

THERE are pupils who undertake too many things at ouce. Instead of devoting to music study the little spare time they have left after their school lessons at home are worked out, they scatter their time and power npon other music. It is not too much to assume that the appreciathings in none of which they can accomplish much, tiou of melody, as the appreciation of rhythm, is a because they cau not give much atteution to any oue of natural function. Second: it is a mistaken notion to them. There are those who busy themselves with drawimagine that almost any one can compose a melody. ing, French, china-painting, needle-work; attend dancingschool, the gymnasinm, traveling and mandolin clubs. etc.; in fact, have something else every day in the week. The result is that they can not possibly work np and pre-exactly as one would memorize a phrase from a book. pare any music lesson, and the teacher has to perform the In doing this it may be helpful to repeat the names of wearisome labor of practicing everything with them in the uotes aloud and at the same time form a mental the lesson time. It can not be otherwise than that their progress will be very slow and unsatisfactory to the this measure has been memorized, think it through a onward striving teacher. Some pupils may never care to number of times, and, in order to test the thoroughness chauge their ways; they are bound to remain in the with which it has been learned, write it out on paper. lowest class of mnsic followers. With them a teacher entirely from memory. Now go to the justrument (a will have to content himself with the thought that it is silent one like the clavier or an organ without wind is not his fault, and that the little music they do learn preferable) and play the passage slowly eight or tea may be a source of great enjoyment to them. A "little times, thinking each note before playing. Memorize knowledge" may often prove a dangerous thing, a "little" and practice the next three measures in the same manmusic" never. All the teacher can do is to remain ner; then take a couple of measures in the left hand, and patient; perhaps, before it is too late, some such pupils when these can be played without hesitation try to will see their folly of having "too many irons in the think and play the hands together from memory, refer-

How to TEACH FINGERING. ROBERT D. BRAINE

A LARGE volume might be written on the importance of correct fingering in playing the piano, and yet it is one of the most difficult things in the world to get pupils to pay attention to the fingering of a composition, even when the figures are marked plainly above the notes Teachers should explain to pupils the importance of fingering, and see that they observe it from the start. I have had young pupils tell me, on my asking them why a certain fingering was marked in their music, that they "snpposed it was to make it hard." It is a long time before the average pupil can be made to understand that one finger is not so good as another if only the right key is struck with it. Let the teacher explain to his pupils that correct fingering is simply "common sense"; that it is the best and easiest way of executing a certain passage, and that many passages are not only difficult but are absolutely impossible without correct fingering. When a passage in the music has to be fingered, let the pupil do it under your supervision, correcting him if he is wrong, giving reasons, and showing him why he is right, if he has fingered the passages correctly. It is also an excellent plau to give pupils music which is not fingered to take home and finger, to he hrought the next lesson for correction. Any old music book which the pupil happens to have will serve for these fingering exercises. If a pupil is shown the why and wherefore of correct fingering, he will learn to apply the principles himself in a short time. If you speud a large proportion of the time of each lesson in teaching pupils the principles of fingering, you will find that in the long run it will be time well spent.

TRAINING VS. TEACHING.

shaping and controlling of his inherited or personal faculties. Teaching is to cause him to know; training is to cause him to do. The music teacher's work is both in a peculiar sense. We are not only to give knowledge, but to make him skilful in the use of knowledge. One may teach well and train poorly; another may train well and teach but little. The ideal is a happy blending of both

Training a child does not give him a new nature, but it often affects changes and his modes of expressing this nature. It should begin at birth and be continuous. It that success depends, in a very great degree, npon adapt-should repress and subdue, giving him self-control. The questions of conduct and habit are those of parental training. By repression and development the nature can so change the general aspect that to all appearances a new character is created. The design of a house does uot depend npon the materials used in its construction but upon the architectural skill,

THE DEVELOPMENT OF CONCENTRATION. PERLEE F. JERVIS

FOR developing intensity of concentration, as well as facility in memorizing, there is nothing equal to Bach stndy. Take one of the easier fngues, the two-voiced one in Eminor, "Clavichord," Book I, No. 10. for instancememorize the first measure away from the instrument. picture of their position on the staff or keyboard. When from it. Work through the entire fugue in this way, a measure at a time. By the time the end is reached. there will be a marked improvement in the power of eutration and facility in memorizing.

SHOULD THE ORGANIST PLAY THE PIANO? S. N. PENFIELD.

EMPHATICALLY, yes! Organists frequently treat piauists and piano playing with a lofty patronage tiuged with a bit of disdain, as much as to say, "While you plauists are devoting your lives to the minutiz of touch and technic, 'paying tithes of mint, anise, and cnmin,' we organists are giving attention to the ' weightier matters of the law,' playing grand, dignified, or delicate music, making the crash of the thunder-storm or the whispering of the zephyr. We pity you poor mortals who have to drudge over finger-exercises for hours every day, while we make the immense variety of tone colorings and coutrasts hy simply changing draw stops, and with, practically, one touch for all."

Now, herein is a grand and wide-spread mistake. In truth, a deal of slovenly work is done at the organ. A weak and nerveless touch can be readily distinguished from a firm and energetic touch, even with the featherweight action of pueumatics, and still more with the old-fashioned direct action. Modern organ voluntaries require as careful phrasing as piano mnsic, and the organ touch must be ever decided, whether in ff or pp passages. Now, to be snre this phrasing and touch may be acquired directly upon the organ, which involves spending much time in cold churches, with trouble in securing blowers, and with church meetings frequently in the way. Then the organ student, finding the bigmassive effects coming out if the big keys get down in any sort of a manner, is too easily satisfied, practices but little, and make shifts too often carry the day. The pianist works for his smart effects, and on going to the to pure the property of the population of the po of the piano. Then the piano is always convenient for the study of manual parts of organ music. In fact. most of our leading concert organists are also pianists of each instrument helps them upon the other.

NEVER GO TO THE SECOND THING FIRST. MADAME A. PUPIN.

This proverb, which is in common use iu Germany, means to the music studeut, Do not take up in the early stage of your studies what properly belongs to a later

For example, the generality of people like to practice as fast as they can play, because they want to hear how the thing sounds: but this course invites errors, such as wrong notes, wrong fingering, nneven touch, etc., errors which are ant to crystallize into habits.

Students should know-and it is the teacher's duty to tell them-what to aim at first. For instance, right notes and correct fingering are more important than strict time. If strict time he insisted on, false notes or an meertain way of playing them or wrong fingering may result: but if notes and fingering become sure, the right time can be taken at will.

Also it is better to gain a sure and easy execution before attempting to play with expression. In short, all the technical demands of a piece should receive full attention before one yields to the charm of emotional

POOR OLD BLIND TOM.

Bunn Ton the weak-witted sightless negro, whose lucrative an investment

to whom the case finally came by appeal, decided that spot and continually point to it while they cry, "Lo, Tom was a free man, and permitted him to choose his here!" quite unconscious of the fact that they are all own gnardian, for although over fifty years of age he the time directing the attention of the public to one of "as incapable of caring for himself, and Charity Wig- your greatest characteristics. ans, his mother, who still lived in Georgia, on the old be pessessed of the devil .- " Presto."

-If a man loves the labor of any trade, apart from any question of success or fame, the gods have called

waxes with indulgence into an exclusive passion.

THE ETUDE abundans at the organ the very light and delicate touch LETTERS TO DEAD MUSICIANS-FREDERIC CHOPIN.

or repels; it is not by any means characterless. Moscheles to progress. and Mendelssohn never made np their minds about you;
The members of the medical profession are, perhaps, a perhaps they are summing you np now. You put your little wiser than the pedagogic. They have a department it is indelibly tinged with the vivid colors of your indi- the names and qualities of medicines, and guides the viduality. That is why some people dislike you. You student through the great storehouse of agents by the are too outspoken; they are frightened of what you will judicious use of which he is expected to modify the consay next. It is a case of Martin Tupper and Mendels- ditions of the patient. The music teacher has nothing of sohn versus Swinburue and yourself. You and Swin- this sort; or, if anything, very little. Having acquired burne will win, of course, as you always have done.

powers made him a wonder of the world some years as I. But you are also masculine, and sometimes terri- iu "Music." ago, is now a gray-headed, infirm old man, living in re- bly so. Every man has an effeminate side to his nature, themeut in a little cottage on the highlands of Nave- but it is not every man who will reveal it. Effeminacy sink, on the New Jersey shore of New York Bay, in is so decried nowadays! It was so when you were charge of Mrs. Eliza Lerch, who was appointed his here with us, and it is just the same now. But you were guardian several years ago. After the death of her first not ashamed of it. You made use of it to reveal all the bisband, John G. Bethune, who was Tom's manager tender passion of your nature, and some of the most nearly the entire time he was before the public, there gorgeously beautiful of your music has been written by was a long legal struggle hetween her and her father- the aid of the femiuine side of your nature. Aud so you in-law, James N. Bethune, who owned Tom and Tom's have been misunderstood. Your enemies have picked mother as slaves, and still claimed the sole proprietor out all your effeminate work and have said that it reprethip of the musician. Tom had been a valuable piece sents the whole of your music. But they have erred! of furniture and had brought him a large income for There is little of effeminacy in your sonatas; your polomany years. He had earned several hundred thousand unises are graud, sweeping hurricanes, and some of your dollars, and Col. Bethune naturally objected to losing so studies are as bracing as a sea-breeze. But there are many musicians who, like Gallio, have cared for none of Justice Andrews, of the Supreme Court of New York, these things. They think they have found your weak

However, you have conquered the world, and still re-Plantation where Tom was born, declined to accept the main one of the chief glories of our pianoforte literature. responsibility. In fact, Tom did not know his mother. You have written nothing absolutely execrable, and little the met her at the trial for the first time since his child-that is poor; and herein lies one of the great differences bood, nearly forty years before, when his musical genius between you and Wagner. You were master of your art Tas discovered and he was taken out for exhibition hy bu owner. Nor did he have sufficient intelligence to ent. I often wonder what you think of our present-day appreciate the relationship; and she, an illiterate negress pianists? Who plays your music as you would have it over seventy, was frightened by his ontlandish gibberish and peculiar habits, for when he is away from Pachmann nearer the trith than the delicate, wizard like the piano Blind Tom is a most repulsive animal. He embroidery of Saner? Who knows? Wetalk of your nuhas an abnormal appetite, his passions are strougly de-'eloped, and he has no respect for persons or places. to learn the secret that will enable him to interpret your He is simply an idiot, and his mother believed him to work; but do we ever succeed? Do you like d'Albert's playing of your A-flat polonaise? I think you do! It is true you were never able to play it like that yourself, hut I feel sure that you recognize that it is the hest and truestinterpretation. But he also plays your "Bercense" to your taste, does he not? But perhaps Sauer and Pachmaun understand you better than any of our planists. You have, on the whole, a good deal to be thank Habit and practice sharpen gifts; the necessity of ful for. All our pianists give to be best of their work to loil grows less disgusting, grows even welcome, in the course of years; a small taste (if it be only genuine)

Schinbert is in his pianoforte works.—C. FEED KENYON,

Schinbert is in his pianoforte works.—C. in "Musical Standard."

THE SUMMER MUSIC SCHOOL.

THE summer school is an evolution. It is the result MY DEAR MASTER :-- I think that of all composers of a demand for condensed information. When one most of less distinction, and find that the playing of for the pianoforte I love you the most. You have whispered the inner secrets of your soul into my ear; your receives the instruction which, in the mind of the violet-colored nocturnes first taught me the purely ro- teacher, seems most adapted to his immediate needs. mantic character of love, and your bronze mazurkas And this may go on for months, even years, and at the have told me that there is a bindding sorrow in the heart end the pupil may have received only the instruction of every joy. You have become a part of my being. I needed from day to day. The pupil may have been know you so well that I do not feel I am in the least modified in his practices and in his way of regarding approaching ground where the angels would fear to tread art; and as a performer he may show mastery of his when I address you "my dear master." You were a work. But when it comes to giving out again this which supreme artist—perhaps the greatest musical artist that he has received, too often he finds that he does not even has ever lived. You knew how to use your colors for know the central principle npon which his own developthe best possible result; each touch of the brush ou the ment has been conducted. The summer school changes cauvas left a mark essential to the accomplishment of all this. The first thing which the teacher gives there your intention. You did not make your intention in- is this missing link-the central thought around which sistent, it was there for the looker-on to take or leave; it the entire instruction has crystallized itself. Theu, the mattered not to you if he walked on with hardly the he-various axes along which such a principle projects itself; stowal of a hare glance npon your work. But the on- and, finally, a sort of bird's-eye view of the general course looker has never passed your work in silence. It attracts of development along which a pupil or a class is expected

whole soul into your work, and the consequence is that of "materia medica" in their college course. This teaches a certain amount of key-board mastery and familiarity But hesides the objection that a few hypercritical old with a few pieces, he is turned loose as a teacher. The women have to you, there is still another that many first lesson he gives, or the tenth at any rate, hrings him mneicians think of with sorrow. They say you are face to face with his limitations. What would be not effeminate! Like all great truths, this is only half true. give for a graded list of pieces warranted to perform this, phenomenal gifts as a pianist and whose nnnatural You are effeminate, of course! You know that as well that, or the other kind of work!-W. S. B. MATHEWS,

A WONDERFUL ORCHESTRA.

AT the Western Penitentiary, in Pennsylvania, there is a uightly concert given by what is probably the largest orchestra in the world. It is composed of at least three hnudred players, who never see one another. The music begins precisely at six o'clock every evening, and ends the stroke of seven. Within that honr the couvicts are permitted to make, each independently, as much music or discord as he pleases. The prison is, perhaps, the ouly one in the world where the inmates are allowed to cultivate the art of music, and the privilege is deeply appreciated by them. Just before six o'clock they may be seen by the officials sitting with their instruments in readiness. As the hour strikes they begin to play, and rattle off tine after tine during the appointed time. As may be imagined, with several bundred instruments playing at once, it is impossible to distinguish any one of them from the rest or to tell one tune from another. As the waves of sound rise and mingle, the listener can only be reminded of a wind howling in the distance. "They look forward to this hour with great pleasure," said one of the keepers to a reporter. "Music is the only thing that varies the pnotony of their lives, and taking an instrument away from a prisoner is about the severest punishment we can inflict." As they were talking there was a moment's silence. It was a few minutes before seven, and a man began playing "Home, Sweet Home," on a violin. His neighbor accompanied him on a guitar, and in a short time they were joined by a flute, cornet, and mandolin. The prisoners in the upper tiers or cells seemed to be waiting for the beginning of the favorite melody, and one by one caught it up, nutil all were playing the tuue. The sounds ceased at the stroke of seveu, and quiet reigned supreme. - " Tit Bits."

-Idealism in honesty can only be supported by perpetual effort.

-The time comes when a man should cease prelusory gymuastic, stand np, put a violence npon his will, and, for better or worse, hegin the business of creation.

Will you be so kind as to tell me, through the columns of THE ETUDE, something in regard to the old Mason and Hoadley Method? Was Dr. Mason's part only the technical part? I have always thought of the whole as Dr. Mason's, and have been wondering lately who E. S. Hoadley was and why we did not hear more about him I have always wanted to write to Dr. Mason and thank him for that wonderful work and the good it has done me, and the delight it has given some of my pupils, those who would practice according to his directions, and in late years have been just as much interested in his new work, "Tonch and Technic." I have tried one book, the third, of W. S. B. Mathews' "Graded Course," and am wondering if it is going to match the exquisite se-lections in the old Mason and Hoadley hook.—L. A. N.

Your letter leaves me in a little uncertainty as to which of the Mason and Hoadley Methods you are so fond of. The whole story about that work, as I under stand it, is this : Some time in 1866 Mr. E. S. Hoadley, a very clever and practical teacher of the piano, especially of the lower grades, believing the time had come to make a radical departure from the old-fashioned notions embodied in such books as Bertini's and Richardson's, prepared very carefully an instruction hook, but when it was completed he found it impossible to get a publisher. He went to the firm of Mason Brothers, who at that time were prominent publishers of school books and church-music books in New York, and submitted the manuscript. The modifications from existing books were so marked that Mason Brothers were rather afraid to undertake it; so they sent him over to their brother, Dr. William Mason, to examine the work. His report being favorable, the firm of Mason Brothers replied that if William Mason would put in his accent exercises they would publish the book as a method by Mason and Hoadley, all the work in the first part having been done by Mr. Hoadley with the exceptions, perhaps, of a few slight modifications which Dr. Mason made after the manuscript had been completed.

All the last part was Mason's, and it contained the radical principles of his system as it now stands-his changes on the arpeggios, part of the two-finger exercise, and the application of rhythm in all the diversified manners. Also an explanation of the interlocking octaves. This was published in 1867, and it marked an epoch in American piano teaching, as it was the first time that an elementary book containing the modern ideas of playing had appeared in this country, or in any other, for that matter; because it happens, unfortunately, that the makers of text-books are mostly second and third-rate men who follow each other like sheep going over a wall, and when somebody has made a break in the fence after a particular plan all the sheep keep on going through there, whether it is the shortest way or a good way at all; and they keep on all the same even if there is a ditch with water on the other side into which they flounder one after the other.

About three or four years later a second book hy Mason and Hoadley was published, called the "Fasy Method." In the preparation of this book I think Dr. Mason had quite an active part, particularly in writing some of the amusements and in generally promoting a more rapid progress than had been the case in previous instruction books, in the matter of reading and in the introduction of the more remote keys. In both these books there were a number of very ingenious diagrams of positions of the hand, and diagrams illustrating the movements of the hand in playing the scale, showing the manner in which the thumb was passed under and the wrist moved ontwardly in assuming the new position in the scale run.

Dr. Mason also contributed to this beginner's book some very valuable matter which has since been published in separate form, in the way of duets in which the pupil plays upon a compass of five notes, and yet hy the aid of the teacher very beantiful and pleasing results are ar-

in Brooklyn, hat I never have had the pleasure of meeting him. I am sure, however, from so many of these ing him. I am sore, nowever, from so many or the state of clever man. If still active, I suppose he must be now somewhere het ween sixty and seventy years of age.

THE ETUDE

In this connection I will add a personal testimony to the fact that the publication of the Mason Exercises in ing the pupils to count aloud in practicing. My rule is 1867 and the Mason and Hoadley hook generally was as to require them to connt aloud whenever it is difficult for much of an eye-opener to me as to anyhody else along them to do so, on the general principle that all the the heach, and I derived the greatest possible advantage from it for several years.

With reference to my "Standard Grades," you will the things you want to do. find that it covers a different ground from an instruction book. The instruction as such is entirely left out; hut this contains the material for study selected from a variety of sources, and, except that remote keys are not introduced early enough to make really fine readers, I think you will find the material very enjoyable, especially if you begin at the beginning.

I have a pupil six years of age. When Mr. Sousa gave a concert here a few weeks ago, he heard this little fellow play what he could by ear, and said he was none too young to begin, hut I hardly know what to give him. Perhaps you would he kind enough to suggest something good, and give me a few instructions as to what conrse

honid take with so young a pupil.

After he is thoroughly acquainted with the keyboard After he is thoroughly acquainted with the keyboard of the piano and has the correct position and required strength to learn simple exercises, would it he too soon to teach him to read? Kindly answer my questions in your next issue of The Etude. By sodoing you will

It would be impossible for me, in the limits here at my disposal, to answer your questions satisfactorily. I think the hest thing you can do is to get my "Twenty Lessons to a Beginner" and try that on the pupil you mention. It may take forty lessons instead of twenty to get through it, but the principle is all right; and, while you will find the manner of doing the work very different from what you have been used to, I think you will find that the pnpil will enjoy it very much. Although my "Twenty Lessons" makes no attempt at an exhaustve treatment of rhythm in the sense of unusual comhinations of tone values, it builds up a fundamental sense of rhythm in pulse motions, half-pulses, and quarterpulses; also in third pulses, and the fundamental sense of chords and of the harmonic force of the scale; and, whether you should ever use the book in any other case, I am quite snre that you will find it profitable to try it in this instance. It is not only a collection of material, but also a method; that is, it has directions for the teacher as well as for the pupil, and, in point of fact, the teacher is not expected to read from the staff until at least after ten lessons or more.

If you can accustom the boy to transpose the little melodies he has into different keys at this early stage of the game, you will lay the foundation for a very much hetter musicianship than will otherwise he the case.

The introduction of the Mason exercises, as I have indicated in that work, will also give him a command of the keyboard much sooner than he would otherwise get, and when, toward the end of the book, you arrive at the point where you need more material for reading, then hegin with the first of the "Standard Grades" and go on with the Mason exercises ad libitum. In explanation of my recommending the "Twenty Lessons to a Beginner" with so much confidence, I will say that that work was prepared in the effort to answer just such a question as yours: because at the size of the specific property of question as yours; because at the time it was written, about fifteen years ago, all the instruction books went the same way in the heginning. You are entirely wrong in supposing that the young pupil has anything serious to do in learning the keyboard, the names of the keys, or in acquiring the position of the hands. The position of the hands will mainly take care of itself,

the teacher very beautiful and pleasing results are arrived at. If you have been using Mason and Hoadley all these years your pupils are to be congratulated on

having been much hetter used than the great majority of the time, for they can count it through aboving piano pupils. Mr. E. S. Hoadley, I think, is still living where each count falls when not playing; and they were each count falls when not playing; and they are the count falls when not play in the count falls when play correctly if I count for them, but to count for them-selves and play at the same time seems to be beyond

Opinions differ in regard to the advisability of requirbenefits of life result from doing the things you do not want to do, and most of the evils of life result from doing

> "When I was young I was taught Which were the things I ought."

If a piece in practice is difficult for the pupil, nothing simplifies it so much as counting the time aloud, but to require this to be done during the entire practice is a mistake. If the pupil secures the correct rhythm. movement, and accent without counting aloud, that is all that is necessary; hut as soon as there is any indefiniteness in the playing and you can not tell by the playing exactly what they mean by it, require them to count. In hearing advanced lessons, even by persons who are preparing recitals, I sometimes come noon a measure or two which it is impossible to understand, and I ask the pupil to count them and always find that they can not count them, showing that the vagueness was a vagueness of thought, and that they did not realize where the measure and the heats were.

What we desire is a perfectly even, elastic rhythm, where the measure is reliable and where the rhythmic nuances, the little shading in rhythm that makes musical rhythm something different from metronome rhythm, occur without heing exaggerated. There are many artists who exaggerate these phances and thereby impair the quality of their interpretation. In all kinds of very serious music, except where there is a continuous motion from one period to another, it is perfectly allowable to retard slightly and go slower at the end of the period; hnt in any kind of quick music this is only permissible at the end of important paragraphs, and then only to a small degree. There is no virtue in counting aloud; on the contrary, it is a blemish to the playing. Nevertheless, if the pupil does not conceive the time distinctly, then it is absolutely necessary to require her to count aloud until she does do so. As to the difference between counting aloud and counting silently, when you hear the count you are quite sure the pupil is making it; when you do not hear it she may be making it and may not; hut, as I said before, if the playing is in good time without the counting, then there is no need to make a fuss about it. A pupil might be very able to explain the time and still be unable to play the passage correctly, if the pulse is very much subdivided. In this case you call her attention to the movement of the heats and play across the passage, simply touching the notes which fall upon the heats, until the movement is secured, and then play it over again with all the

I have a pupil, a hright girl of fifteen, who, in the short time of about one and a half terms with a previous teacher, was given as studies a good share of Heller's Op. 46, Cramer's 84 Etndes, Books I and III of Czerny very nimhle and snpple fingers, and an endless amount of bad habits, seemingly impossible to eradicate. A piece given her, with careful instructions how to practice every detail, is invariable mental to the preservery detail, is invariable mental to the practice. precegive ner, with careful instructions now to tice every detail, is invariably spoiled by the practice a numerous mistakes. I have given her special work in Grade Three to cultivate care, and quite a number of practice lessons. She seems to make considerable effort.

What can be done? with very little care on the part of the teacher. Too much care results in cramping and constricting, which is very undrovenble to good playing.

What I consider the part of the teacher. Too make a proper than the part of the teacher is the part of the teaching elementary theory to piano pagis a very undrovenble to good playing.

What I result the care of the part of the teacher. Too make a proper than the part of the part forming the hand, developing it, and also furnishing necessary training in elementary technical forms, as the passage of the thumb and fingers under and over in scale

pieces suitable for developing the arpeggio, also several for the further development of a good, clear staccato.

I would advise you to put the girl in the Mason arpeggios and two-finger exercises, and carry her through the (we hand positions in all the changes in a variety of hythms. This will conduce to carefulness in the harnonic construction of what she plays. Then, in order to caltivate care and intelligence, you would hetter give her a good deal of Bach and Schumann. Take, for instance, such pieces as the "Kinderscenen"; or take my collection of Schumann pieces, which has the cream of all of them, and let her begin with the easy ones in the first part of the book, and play several pages at a lesson, without having practiced them very much. Then criticise each one and make her secure the proper movement and style of the piece, and hear as many as you

The trouble with the girl is that she has done nothing but play finger work. In the Czerny studies, as ordinarily taught, thought is an unnecessary adjunct; and for bringing up these missing qualities your first dependence will have to be the Bach Inventions, which she probably will dislike very much at first; and the Schumann works; and in order to improve her accuracy of playing you must give her always two or three pages to memorize at each lesson, and it must always he music which can not be remembered on general principles. For instance the First Invention of Bach, and the Schnmann Nocturne in F. Op. 23, No. 4; then the Bach Eighth Invention and the Chopin Nocturne in B major, Op. 15 She would probably be able to play the Raff "La Filence" and as it is written in six sharps and always goes where you are not expecting it, it is an excellent piece for this kind of a girl, and when it is well learned it makes a heantiful solo number. The study of lyric pieces like those in my Second Book of Phrasing will bely to tone her down and get more repose and sentiment in the work. But in general, if she is a very fuent player, about the only easy pieces that will do her my good will he those hy Bach and Schnmann, and her other numbers can very well be as difficult as the fifth

With reference to your second question, I can suggest Dr. Clarke's "Theory Explained to Piano Students." I will also say that there is a primer by Dr. Mason and myself which can he ordered from Mr. Presser.

What you want for preparatory study of technic is nothing more than the elementary forms of the twofinger exercise, the scales and arpeggios of Mason's system. All these points you mention can he done hy means of those exercises more thoroughly and more easily than hy any of the other technics ; hut if you must have an old-fashioned technic, probably one or two of the books of Zwintscher are as good as any. Personally, I do not find them uecessary.

MODERN MUSICAL MACHINES.

A FEW years ago the domain of those who earned a living by employing their arms to turn some mechanical box of whistles was chiefly confined to the low class of We possess planos to play over our studies for us; crease the tempo until the proper one is reached. machines to give us the latest songs snng by the most playing at such an immense cost to crowds. Many of also. these automatic musical instruments are finding a ready readily shelved.

or will it stultify the growth of the natural plant? well be proud of and will it stultify the growth of the natural plant? Music Trade Review."

Taleuted musiciaus sometimes appear rather deficient neglect other studies .- ENGEL.

THE STUDY OF PIECES.

instruments is to play acceptably, more or less of a nicalities. repertoire, either to their friends or the public, as the The diapason and melodia may be said to be the

mean to stumble through pieces, or to leave out parts of tone can be developed. In addition to the several f pieces, or to play awkwardly as to movements, or sets of reeds, properly so called, the mechanical applihow many of our playing acquaintances are able to avoid instantaneous and beautiful effects besides the deep, these faults; and can you count even one who can play sustained tones produced by the sub-bass and the pedal

latter canse. There is a way to study pieces which leads effects. to successful playing, both as to execution and interpre-

In the first place, do not attempt to learn a piece while the delicious oscillating tone characteristic of these requiring a velocity of eight hundred notes per minute, stops is produced by voicing the reeds-one set a little if you can harely struggle through six hundred notes per sharp and the other correspondingly flat to a measureminute in your plain, every-day scales and arpeggios, for ment that gives seventeen beats in ten seconds. Given the reason that your attempt will he fatal in two ways. a good quality of reed, the next thing is to seenre a First, you will wear out the piece before you get it tuner to produce the right tone. learned, and, second, hy your attempt to cope with a An indispensable requisite is plenty of bellows power. and exceedingly inartistic.

you are not familiar, and then proceed to memorize it, ful factor in reed organ playing should be used. hands separately, studying at the same time to acquire The tendency of the organ, unlike the piano, is to careful to bring the weight of the hand equally npon rejoicing in the production of rich musical sounds, the first and fifth fingers.

Memorize the fingering also and always finger the same passages in the same way. When this has been accomplished and the piece can be played at both slow and fast tempi, hands separately, with easy and graceful motions, and if at the clavier with even clicks, or at the piano even tones, then memorize hands together, using which will prove a great labor saver to them. The the same careful discrimination as to motions and evenness of tones or clicks as when practicing hands sepa- is now able to illustrate the manner in which the writ-

terpretation; study to bring out the melodies; give every Italian. That old wheezy organ has proved very prolific; fact all expression marks, a precise and careful attention, its evolution into higher forms is now exceedingly rapid. first in slow practice and then, as progress is made, in-

In a comparatively short time after the piece is memoaround arrises; organs guaranteed to do quite as well as he finest its; organs guaranteed to do quite as well as rized you will he able to execute it in the tempo marked, the fuest living organist, and instruments to play for and if you have followed the directions here given careour sole delectation what the finest orchestra is just Now one word more. In order to keep your piece in

introduction into our homes—the legitimate cradle for our fature race of art-lovers—and their status can not be at a slow tempo. By following this practice you will What is going to be the result of these interlopers on soon have a large repertoire of pieces, which you may the musical future? Will their alien origin encourage soon have a large repertone to precede the musical future? Will their alien origin encourage well be proud of and which you can play acceptably to well be proud of and which you can play acceptably to

-Style is the invariable mark of any master; and for in their mental cultivation. The enthusiasm with which the student who does not aspire as the student who he may improve himself at will.

THE REED ORGAN

PERHAPS I could not take up a subject of more inter- In treating, in a popular form, the subject of reed est to most students than the one chosen, for the ohvious organs, their manufacture and use in the home, the reason that the end and aim of all students of musical church, and on the concert stage, we set aside all tech-

foundation stops of every reed organ, and these can be I said to play acceptably. What does this mean? Does amplified in such a way that fullness as well as variety extravagantly as to interpretation? Not at all. Yet ances in the way of knee swells and conplers furnish to you thirty minutes or an hour, and play so interest- attachments. The sixteen-feet bourdon C, with a tongue ingly as to hold your attention for that length of time? five inches long and three-quarters of an inch wide, may What is the cause of so much faulty and inaccurate be said to be the father of all reeds in point of sonority playing-is it lack of ability or lack of correct training? of tone; while the piccolo, a half inch long, with a Let me assure you that in nine cases ont of ten, yes, in tongue as narrow as a needle, is the veriest kind of a ninety-nine out of a hundred, the defects are due to the humming hird, so to speak, in producing soft, musical

The yox humana and the yox celeste have in use a simple fan for producing the necessary waving effect,

faster tempo than you really have acquired ease in play- Wherever there is a deficiency in this regard imperfect ing, you will stiffen every muscle and strain every nerve results are sure to follow, no matter how many sets of to its greatest tension, thereby forming the habit of reeds the organ may possess or however well the entire playing with contracted muscles, which is both hnrtful mechanism may be adjusted. The performer, and not some unsympathetic blower, should have control of the Such injudicious playing is very harmful, and the bellows. A smooth, uniform handling of the bellows is injuries received very hard to overcome. Choose a piece needed, and the musician with brains and amiable qualwhich does not contain any technical form with which ities is the judge of how much or how little this power-

correct playing movements, such as perfect finger action, hecome sharp instead of flat, and a forcing, spasmodic relation of hands to keys, easy and graceful arm move- use of the bellows is certainly a powerful foe to the nts at the heginning and end of phrases, and also American made reed instrument. The care of a good in chord playing. Should there be any octaves, decide organ necessitates the exercise of common sense. When to play them with a legato movement if they are to he ever the reeds become feeble or silent, from the accumuplayed slowly and are not marked staccato. If rapid, lation of dust, draw them carefully with the hook employ the staccato movement and see that you make firmished with every instrument, and permit the contribeasy and equal up-and-down motions of the wrist, being utors-both small and great-to go on their way " Music" (London).

A BOON FOR COMPOSERS.

ALL composers will greet with joy a recent invention "Record" mentioned this invention some time ago, and ing of music is accomplished by the playing of the re-When this is accomplished begin to study for a true inare connected with a series of levers placed at the top of crescendo and diminnendo, ritardando, accellerando, in an upright piano. These are in turn connected with a recording point making an imprint on the paper fed to the music-writing machine as long as the respective key of the piano is held down by the composer's hand. The recording can be continued indefinitely upon a roll of paper, and the transcribing into the ordinary style of written or printed music need not be done by the composer himself, but can be done by any skilled engraver, ho can easily master the plain record made by the machine. A clockwork placed at the side of the writing machine proper is so arranged that it may be set to go at any desired speed. The artist himself controls the speed, and also the connection of the black piano keys, which, according to the pitch he uses, may be set for the sharp or flat chords by simply shifting a hand at the left of the music-writing machine.

The newly patented instrument has created considerable interest wherever exhibited. A composer may hereafter, when moved by a musical inspiration, go to the piano and simply play it; then take ont his record from the machine and send it to the engraver .- Philadelphia " Record."

mention-i, e., of bringing up your lesson fresh and furbished after a neglect of a few days. Nature is very bristling fence of most thorny difficulties. As Wotan fenced in his disobedient daughter, Brüuhilde, by a wall of dreadful flames, so pains and dangers and tediums hide away from all but the bravest the glorions and ravishing beanty of mnsic. No one can keep technical work in perfect running order without furbishing it incessantly, as a railroad engineer oils and polishes his engine. You doubtless have read the famous bon mot of Dr. Hans von Billow, to the effect that if he omitted practice one day, he noticed a difference; if he omitted practice two days, his friends noticed a difference; if he omitted practice three days, the public noticed a differ- nipotent. ence. I, myself, while visiting at the house of that eminent virtuoso, William H. Sherwood, sat beside him as he rau through a Beethoven sonata with which he was perfectly familiar-namely, the great Appassionata. Such a virtuoso as Sherwood has, of course, an extremely high staudard by which to judge himself as well as others, and he exclaimed, with some impatience, "I have not practiced for eight days, on account of traveling." It need not worry you in the least, nor distress you with the fear that you are nnmusical, when you observe that your music will not remain for weeks, or even days, in as perfect a state as when you presented If any composition, however familiar or long-existing in the memory, is so perfectly at command that a musician would dare to play it in public without rehearsal. A famons writer made the aphorism in politics, "Eternal vigilance is the price of liberty," and certainly in art freedom which constitutes proficiency. You ought, however, to be able to carry in your mind at least 2000 measures,-i. e., about an hour's playing,-which would cut up into about twelve pieces of average length. It was said von Bülow declared that "no one was a pianist who could not play from memory 100 pieces." I personally asked him if he said this, and he laughingly replied, "Oh, such things are usually exaggerated." When Bullow was getting ready for his first American you that your scale should be a necklace exquisitely concert, it is stoutly maintained by those who ought to know that he practiced twelve hours a day for a week. Now, a Billow program contained about two hours' playing,—that is, 4000 measures,—and this number of hours, an effect analogous to that of singing, and say that your finger should feel like a solid rubber ball. The parieneighty, will so divide into 4000 as to make about an teacher recommends a straight finger with a hammering lar stretch of your finger may be determined solely by honr for each fifty measures. This seems, at first, an motion, but that you object to it on the ground of its extravagant amount of time to put upon merely polish. not looking graceful. As usual in all such questions, ing memory and fingers, but think of the exquisite result! You kindle my thoughts at three or four different spots, look well, I am sorry to say that this puts me ont of If to acquire the mental and digital development necessary for playing a given program of, we will say, 3000 measures, you had to labor 500 hours in order to master proportion. Do not worry about your inability "to play things right off." The people who play things right off, ninety-nine times in a hundred mangle them, and the music which is not worth playing frequently is hardly worth playing at all. The ability to read at sight is largely a natural gift, indispensable to the orchestra player, valuable to an accompanist, but of secondary worth to a solo piauist. If you feel the ardent love of music which which, to make orderly and lucid, I will indicate by has nothing whatever to do with the inner meaning of yon profess, work ahead doggedly, cheerfully, and letters. ecstatically, for music's rewards, though gained by small increments, are worth all they cost.

that "your right hand is better than your left," and then you sak me what to do about it? My answer as displayed to the nerves and exciting to the heart, I regard your arms, your body; throw your hair over your feet. then you ask me what to do about it? My answer as simply stupid. The tone of the pirano is unique. It like Rubinstein or sit like a statue as did Thibers: would have to be either very brief and compunessing the computers of the pirano is unique. It like Rubinstein or sit like a statue as did Thibers:

mean by "execution" is sufficient strength and dex- just as all instruments, the voice included, have each terity to deliver large and showy pieces. However lim-special set of maladies to which it is obuoxious. Thus ited may be your execution, so long as you can do any the violin may sound scrapy and out of tune, the clarine thing at all on the keyboard there is music—beautiful squawky and like a goose, the finte wheezy, the trumper music—growing abundantly for you in the fields clad horribly strident, and, as for the voice is there are with splendor hy the creative genius of the world's ngliness of sound which is not produced by some composers, great and small. If you are not strong enough accredited pupil of some popular teacher at sometime in To S. A. D.-You need not have any doubt or dis. to pluck up the linden tree and transplant it with all its public for his suffering fellow-beings? Do not be heartenment arising from the difficulty which you blossoms to your garden, you can probably pluck roses, frightened, then, about the piano not having a beaution or at least gather daisies, dandelions, and clovertop. For tone, for it has. You must steer clear of the hard the development of your technical powers I would rec- twanging, metallic sound produced by striking the ker chary of her fifths at times, and she has certainly hedged ommend a careful daily use of the technicon, for pure with fingers too inelastic, or, on the other hand, the classy of the girtee at the acreed paradise of art-happiness by a muscular reasons; study of Mason's incomparable four feeble, ineffective sound which comes from striking the books of piano technic, "Tonch and Technic," and a keys undecidedly. study of carefully chosen pieces in which the beauty of (b) The most beautiful singing tone is secured by a imagination rather than the intricacies of technic shall touch, moderately slow, but at the extreme of firmness be the desideratum. As for your left hand, there should and tension. Make your finger solid by holding the be no difference between the two hands, and you should muscles flexed decidedly, but not with any convulsive increase the flexibility and power of the left hand by rigidity. Then push the key down with positiveness and doubling or trebling the amount of practice bestowed upon it over the right hand. The left hand can be made the key, from side to side. Its being near the end or in pliant and strong if you will resolutely keep at it. Pa- toward the piano will vary according to the shape of the tience and accuracy are the indispensable requisites for phrase and the mechanical convenience of the hand. any artistic achievement, but they are practically om-

Again you ask, " How must I practice the scales so as to play them fast and well?" This question is answered and take advice. Here are certainly two high authorities more completely in Mason's "Touch and Technic" than for the singing affinities between the voice and the piano-I can possibly do here; but my principal advice to you forte, would be: First, play the scales with separate hand; I have not space to do justice fully to this subject, but second, play in many rates, from extremely slow to as will say that the most enchanting effect, after seconing a fast as you can without stumbling; third, continually snave and ear-pleasing sound, is to nnite these sounds in change the rate; fourth, play them staccato and legato, particularly the former; fifth, test yourself by the metronome fall of the dynamics. Let your phrase proceed in a daily as to the limit of your speed. At first you may curve, let it arch like a rainbow or dip like a valley, but not be able to get above four notes to a beat with the never remain like a dead-level platean. For instance, metronome at sixty, but in a few days you may go to the melody, second line G, fourth space E, D, C, might it to your teacher at the lesson. Indeed, it is doubtful sixty-three, sixty-six, sixty-nine, seventy-two, and so on be treated in several ways according to the sentiment to up, notch by notch, till you gain 120 or even higher. be expressed, but the rarest of all things would be to But remember always that a scale is merely a row of strike these notes each forte or fortissimo. That would single tones, each round and perfect as a pearl, touching only be permissible if the composer were representing its neighbor before and after, but preserving its own bells clanging either with majestic slowness or with exroundness and individual integrity. The worst fault in cited rapidity. Connect the notes, theu, with a good Incressant practice alone can seeme that automatic planists in delivering scales is that they tolerate dropped legato, and with a constant sensitive change in their notes. Nothing so soon destroys a scale or makes it sound so clumsy as the existence of these little gaps, and simo; but remember this—that the dynamic value of the nothing so beautifies it as absolute uniformity and the integrity of the separate tones. Do not strain after extravagant speed, for a scale sounds really more beantiful delivered moderately fast, with perfect decision, than if it is splattered out in au uneven, indistinct way. Recurring again to my metaphor of pearls, I must remind wrought and connected, but with every part, each little sphere, rounded, complete, perfect.

To V. W. M.—You ask how to produce upon the piano and it is difficult for me to repress a conflagration.

First. The securing of a singing style on the piano is a dressed through the ear to the mind, heart, and soul, matter of the very, very highest importance. One of and the entertainment of the eyes in any way is absurd. it and keep it, there would be no extravagance of disthe chief grounds of objection to the pianoforte as a Ionce heard a man who was an admirer of Gottschalk musical instrument ou the part of some is its incapacity say that just to see Gottschalk walk on the stage and in for singing; but this has always dumbfounded me, a leisurely manner draw off his gloves was werth the especially when it comes from musicians, because it is dollar that the ticket cost. I thought, "You fool! to chiefly remarkable for not being true. Certain effects of call such things musical enjoyment." A student may singing the piano can not do so well as the violin, but be permitted to watch the finger action of d'Albert, or certain others it can do equally well. I must auswer Paderewski, or Joseffy, or Sherwood, or Bloomfield Zeis you under this first head with several subdivisions, ler, or Carreño, purely for technical instruction, but this

(a) You must get out of the piano its most beantiful abhorrence for everything which tends to make out of quality of tone. Any one who tells me that the sound this holy art, whose mission to the human race is unspeak. To E. 8.—You say that your execution is limited and in facers of a skillful plants, is not a beautiful thing.

Make any kind of gyrations you wish with your facers of a skillful plants, is not a beautiful thing.

Make any kind of gyrations you wish with your facers of a skillful plants, is not a beautiful thing. produced by a good, modern grand piano, smitten by the ably important, a mere question of frivolous pasting would have to be either very brief and comprehensive, is not that of a violiu, an organ, a trumpet, a flute, a statue as use viz, "take lessons and practice," or else might be objected and comprehensive as the control of a violiu, an organ, a trumpet, a flute, a stare into the sky like Liszt—do anything you please. viz, "take lessons and practice," or else might be glockenspiel, a music-box, or a xylophone. It is set but see to it that you make music-

exceedingly voluminous. I surmise, however, what you generis, and very beautiful. It is open to certain fault.

be sure that your finger is placed firmly at the middle of

(c) Chopin used to say to his piano pupils, "Go and hear Malibran sing"; and Schnmanu advised all young piauists to play accompaniments with singers and observe

dynamic values ranging all the way from piano to fortismelody must always be from two to three times heavier which every bad pianist tumbles,-and I may observe in passing that poor orchestral directors are equally had,viz., the accompaniment is not properly suppressed. This much must suffice for this first head.

Second .- As to the straight finger, it makes little difference whether your finger be crooked or straightened when you attack the key. The main point is to secure the convenience of reaching for the keys.

patience. Piano playing, like all other music, is admusic and its most precious values; and I have an

THE NEED OF HIGHER EDUCATION FOR MUSICIANS.

BY CHARLES SANFORD SKILTON.

DUBING the past few years the colleges of the country have often been urged to give music a place in the curnealum as a subject of higher education of equal importance with literature and science. A few conrses in music have been established, but there has been no wide acceptance of the idea. Perhaps the colleges would feel more interest if higher education were common among musicians, and their infinence in communities as is hardly the case.

Outside the cities most Americans gain their conception of musicians from two classes. One is composed of the players in a brass hand or dance orchestra, who go to the saloon when their duties are over or eat refreshments with the servants, give lessons at homes where their footing is strictly professional, speak broken English and take their children out of school before they have fairly mastered the language of the land, to repeat their own monotonous career. This class is composed of excellent musicians, but possesses little education or culture, and can not be counted a social force.

Lower in point of technical skill, far higher in social standing, is the earnest lady teacher who trains the children of the town according to her light, plays the reed organ in church, and sees enough of the possibilities of the art to regard her own achievements with a humility which few of her patrons will believe they deserve. She is often cultured, but seldom a highly-trained musician, From these two classes the averagerural American forms his conception of musicians, and is forced to believe that musical ability and general culture do not readily combine. Hence, he pronounces the word "musician" with

a circumflex accent on the second syllable. In and near the large cities more adequate conceptions prevail. Here we find directors of music schools. teachers, writers, lecturers, performers, conductors, composers, organists, who are people of culture and social standing, occupying positions of recognized importance, easily the peers of other professional men. Most of them possess genius in some form, enjoy the prestige of wide influence by force of character and natural gifts. Nearly all have solved the problem which is the subject that of editor or lawyer.

rank has come from the English-speaking people, and what original creative ability they have shown in the art has been isolated and without permanent result. Next, we must remember that the race as it exists in our country has only partially completed the task of subjugating au entire continent. Hence, only the older

mission of music is due much of the low estimation in means are likely to be limited. A course of modern improve it?

the hand of Providence. It may be that musical genius tion is both possible and necessary. At most of our will some time become a property of the Anglo-Saxons, leading colleges a bright young man can earn his entire as it has been of the Teutonic and Latin peoples. It way, may be that our race is becoming so modified by imminot the purpose of this paper to dwell upon the former standing and interpreting all phases of human life. are educating themselves to understand the people. Let us consider, then, how musicians may acquire place in the popular esteem.

higher education. Not every musician will acknowledge the need of it, and in support of his positiou may point to several of the great names of history as men who sncand, therefore, practically to be regarded as an amateur. ceeded in music and were quite ignorant of other subjects. Let us briefly examine them. Of the earlier masters Schütz, the predecessor of Bach, was educated for the law until art and nature proved too strong; Händel by his wide travels and contact with men acquired the equivalent of a liberal education; while all the rest-Palestrina, Bach, Haydu, Mozart, Beethoven, Schnbert-were nnlearned in aught save music. Of modern masters Schumann, like Schütz, was destined for the law and combined scholarship and literary ability with musical genius; Mendelssohn and Brahms were doctors of philosophy, and, of course, highly educated; while Chopin, Liszt, Rnbinstein, and Wagner acquired, foreign study, are known by their works, and have won like Händel, a high degree of culture from the surroundings into which their genius brought them. Thus we see that of eight classical masters, only two possessed a of this paper, and it is their influence, inspiring others liberal education, while of seven modern masters, we to emulate them, to which we must look for an uplifting may claim it for every one. This is a significant fact. of the musical profession. Cultured Americans are It means that life in the eighteenth century, with its proud of these musicians and recognize their power, but narrow limitations, its fixed relations of master and to many their profession seems a hindrance in spite of servant, its settled grooves of thought and feeling, could which their personal force has gained them success rather be intuitively comprehended and adequately expressed than a help and inspiration to the greatest effort. It is by musical genins alone: but that life in the nineteenth worth while to pause and inquire why music is held in century, after the social npheaval of the French revolulow esteem in all but the most enlightened centers of tion, the new departures of science, the growth of inour country; why the name of musician is not so sure a dividual life, the vastly broader intellectual horizon and guarantee of intellectual culture and social worth as cosmopolitan interests, can only be understood by musical genius aided by liberal education. Wherefore, I In the first place, the Anglo-Saxons are not a musical say, let musicians as well as ministers, lawyers, or doctors thee, and have had no influence upon the development seek a college education. It is necessary to raise them to of music except as patrons. No composer of the first the place they deserve in popular esteem; it is necessary to enable them to understand and interpret modern life. When a musician of liberal education settles in an intelligent community, he is received as he deserves. He understands the achievements of science, can discass civil government with the lawyers, labor problems with the manufacturers, social theories with the portions of the country are sufficiently settled to encourage development of the fine arts. This preponderance economists; can converse when and aim in all his work, and, by showing the of material interests blinds men to the mission of world that it is better to be a man than to be a musician, masic. They look upon it as merely a means of enterbinment,—much as savages at first regard clothing as a musician make a whole city musical in a few years. I only ornament,—and hold its devotees in correspond- know the American people will interest themselves in ingly light esteem. How often have we heard cultivated music when musicians concern themselves with the People say, "Music is very well as a pastime, but an adust is very well as a pastime, but an broad interests of life. The question in additional profession for a man who can do anything a musician can find time for a college education in additional control of the contr else." To this lack of popular understanding of the

which musiciaus are commonly held. But it can not be education alone too often exhansts the strength of youth. denied that we musicians are partly to blame. We Who could add to it the daily practice necessary to attain accept conditions we should try to better; we neglect professional excellence in music? This query seems to opportunities to come in touch with other interests than me to apply only to concert artists. For them college our own; we seek no education but a musical one, and education is well-nigh impossible. They must practice give the impression that we care for nothing in the world seven or eight hours daily; music will claim nearly all bnt music. Such are the causes of the present status of their time. Private study and contact with the world the musician in this country. What can be done to must impart culture as best they can. But for all others -composers, conductors, organists, choir-masters, So far as the race problem is concerned, the event is in writers, lecturers, most of all for teachers-higher educa-

Musical courses offer opportunity for one or two hours gration and education that we are on the eve of a period a day of the indispensable practice, to allow for which great as that of other professional men. At present this of original musical development. Be that as it may, the one might dispense with secret societies or banjo clubs. event is not under our control. But for the other con- When the college course is finished, let the musician, ditions there is a simple, effective remedy described by like the doctor, lawyer, or minister, spend three years at the one word, "education" education for the masses in a professional school, and he will enter life equipped to regard to the meaning of music; education for musicians do the broadest work as an artist, and inspire the highalong broader lines than those of their art aloue. It is est respect as a man. He will be capable of nndertopic. There are powerful and well-directed efforts for As composer he will not be limited to the writing of educating the masses in regard to music. Concerts, sentimental songs or graceful plano music, but all forms church services, choral societies, lectures, critical will be at his command. His sympathy with everything reviews, periodicals, traveling artists, teachers, con- that pertains to human life will gain for his message a ventions all these are extending their influence further respectful hearing from all classes, and his culture will every year, and producing always greater results. But lift him above the eccentricities and petty animosities it may honestly be said that the people are educating which often disgrace his profession. So shall the "irritathemselves to understand music better than musicians ble race of poets," which is composed of musicians as well as of poets, lose the qualities that debar it from its proper

WHAT THEY KNEW.

THE examination papers of children in elementary schools are often Indicrous enough, but the following definitions given at a recent examination at a transatlantic conservatoire would take a lot of beating. Here are some of them :

Da capo-Go back to the beginning and end in the middle

Staccato-Disconnected.

Arietta-Solo in an opera

Schubert belongs to the "Erl King," Händel to the

Messiah. Grieg was an English composer.

The ninth symphony is the greatest work that exists for the piano.

Brahms was an English composer.

Wagner was a Scandinavian.

French composer, Mazzenetta. Russian composer, Meyerbeer.

"Fanst "-one of Wagner's principal works.

Wagner's subjects were usually taken from deep things, and breathed out the primeval in them.

Massenet wrote the "Erl Klng."

Mozart wrote sonatas and a concerto.

Mendelssohn wrote many "songs without words," which are a great improvement on the popular songs of our day.

Chopin showed how the sentlmental could be brought out. His music is flaming and smooth, while that of Mozart is more labored and not so spontaneous.

A scale is when you progress from one natural tone to another until the octave is reached.

A symphony is a composition without regular form.

A sonata is an elaborate composition.

Palestrina was born in Palestrina, near Italy. Bennett is an early English composer.

Gluck wrote " Martha."

Wagner wrote " La Valking.

Mendelssohn wrote " Eligha. Verdi wrote "Faust."

Wagner wrote "Des Meinstrelsinger."

Beethoven was a modern Italian composer

Clef is the sense of pitch

Clef is the five lines and four spaces we write on .-" Musical Standard.

BY KATHERINE LOUISE SMITH.

How to educate the child is a great problem with more than one mother. Perhaps before marriage she played well. The question now arises. Can she not at least start instruction?

of them in the land; mothers who will sacrifice every- he too difficult. thing to educate their children. The mother begins to look about her to see what her best method to pursue may be.

that the music of her girlhood, the classics excepted, is ies"; Kuhlau, and others. the music of the past. The nusic of to-day has advanced so much that the old is like comparing the Salvation Army diug and dong and rattle to a well-trained orchestra. The dauntless woman, however, is not discouraged, and investigation on her part brings forth many ideas as to method and curriculum. It is for these women these hints are given, although they may have value to some teachers in meeting difficulties with young pupils. The suggestions are intended for the non proessional rather than the professional teacher, and hence the terms used are necessarily simple.

First, the home teacher of the pianoforte must prepare herself with a good instruction book. The old ones of yesterday have been superseded by books that are so superior that one wonders how the old ones ever were in vogue. Au oxcellent method for the piano, especially for amateur teachers to deal with, is entitled Landon's "Foundation Materials for the Pianoforte." This writer has also au excellent Reed-organ Method. These hooks are especially to be recommended because Mr. Landon takes nothing for granted. Each lesson begins with preparatory paragraphs, pointing out the difficulties and new ideas as the pupil slowly advances.

The instruction book to a professional teacher is simply a framework, but the non-professional instructor must piu her faith to it aud go by it faithfully. As the annotations in this work are numerous, this is easily done.

After the selection of an instruction book the child will advance slowly, and the chosen book will be supplemented by other works. Decide defluitely upon a certain amount of time for the child to practice daily, and try to have nothing interiere.

Scale and arpeggio work are two essentials to good technic. The professional teacher will frequently make exercises to suit the needs of the pupil, but the home teacher is debarred from that hy lack of experience. There are many books which will assist here. "Studies in Melody Playing for Junior Pupils," hy H. C. Macdongall, is excellent for this purpose. The design is to develop sensibility and poetic taste,

Never let a child play too quickly or with spasmedic ierks and no regard to time. Remember it is not at all of its last concert the following letter of Richard Wagner: matter how well the notes are struck, no piece is perfect without correct time. One can, of course, use a metro-

Teach the child to play alone and before others. Encourage self-reliance and try to cultivate in him the love of the beautiful, which, after all, is a part of the divlne love.

An excellent idea is to keep a blank book with a complete record of each lesson in it. Leave this with the child, to consult during practice hours.

For the formation of chords in their different phases, ohtain Clarke's Music Tablet. This contains on the you will gratify first page a synopsis of harmony which should be carefully studied in councetion with the works already mentioned. Upon the blank pages of this book the teacher The letter was addressed to the firm of Schott Sons.

sort by the pupil, who should be taught to write Year's gift in 1872.

THE ETUDE

left until it is thoroughly mastered. Musical terms should also be taught. A correct ahridged list will be found in Landon's book. Stainer and Barrett's "Dic tionary of Musical Terms" is one of the large and com-

A good preparatory course is as follows:

Landon's "Foundation Materials for the Pianoforte" her child so that when the opportunity comes the child or Koehler's "Practical Piano School"; Mathews "Gra-fession for some of the brightest and happiest hours of will already have made a good beginning toward needed ded Studies," Book I; exercises by Loeschhorn and Bertheir lives. As a professional musician, I would ask tini with occasional sonatas by Clementi, Krause, and Have we, as professional musicians, individually and What does the energetic mother do? There are many others. These will give variety and color, and yet not collectively, used all legitimate means to sustain the

Landon's "Method for the Piano"; Mathews' "Graded Studies," Books II and III; Herz's "Scales and the example of the medical profession, which has found, She finds out many things to her sorrow, among them Chords"; Loeschhorn; Koehler's "Progressive Stud- in organization and conference, the means of raising the

THIRD YEAR.

Mathews' "Graded Studies," Books III and IV; Heller, Op. 47; Czerny; Bertini, Op. 29, and sonatinas by

The observant teacher will soon discover to what kind of music the pupil is best adapted. Pieces of worth can often be found in collections

Standard first- and second-grade pieces, compiled by Mathews, will be found of service, especially as they are annotated. In this book will he found pieces hy some of the hest composers.

Au "Alhum of Instructive Pieces" by various composers is published by Presser, and will be found in-

Standard works are found also in the Litolff and Peters

The home music teacher with these guides will feel as if half the hattle was won. Inquiry upon her part will show that she can obtain these works either at home or from any large music house, and many of the latter will send the works on inspection.

Try to keep the child interested; teach him that a proper amount of pride is necessary to do anything well, and tell him the story of various composers' lives.

Use the above curriculum, read such works as "Celebrated Pianists," "Chats with Music Students," etc., to him as he advances, and the home teacher may feel, as the pupil passes out of her hands into the conservatory or the world, that she has not alone "done what she could," but accomplished it well.

Patience, enthnsiasm, and the desire to accomplish a certain end overturn many stones on the road. Not a professional teacher hut is thankful for the cooperation of the mother, especially in regard to practicing; hut with these hints the energetic mother who has had a musical education can do much alone toward preparing her child for a complete musical education.

THE Berlin Waguer Society published in the program

LEIPZIG, June 15 1827

I send you herewith a two-hand piano arrangement of Beethoven's Symphony No. 9, which you already had last year and returned, asy on had a superahundance of manuscript. I herewith offer it again you to use as you please, so I leave it with you for your you of all you have not you have not you have not you have not you have disposal. I do not sak for a royalty for it, but not your the notation of the property of disposal. I do hot ask for a royahy for it, but it you were to make me a present in return of some music I should be very grateful. May I then ask you to let me have through Wilhelm Haertel: 1, Beethoven Missa have through wilneim Hieries; 1, Heetinoven Missa Solemis (D major), socre and piano arrangement; 2, Beethoven's Symphony No. 9 score; 3, Beethoven two quartets, score; 4, Beethoven's symphonics arranged by Hummel. The sooner you fulfill my request the more

Your humble servant

As best was addressed to the firm of Schott Sons,

I anxiously look for a time when the power of the different scales in their various positions and anomen arrangement was the scale of th different scales in their various positions and angmen tations.

Statistics

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**Addifferent scales in their various positions are scales in the scales in printed. After reposing in the manuscript drawer of the profession, but will also provide facilities for the

notes neatly and correctly. No piece should be SOME HINDRANCES TO FELLOWSHIP AMONG MUSICIANS.

BY WALTER HEATON.

THE musical profession is one that is of special interest and importance to the welfare of any community, as a large percentage of the people are indehted to the prohonor and importance of onr profession? Have we sought union? Do we regard each other with a cordial and fraternizing spirit? We have constantly before us tone of the profession itself, of promoting its interests, and of enabling it to take a higher social status than it could have accomplished in any other way. I know of no instance where such organization has not been attended with the greatest success to the advancement of the profession, and also to the individual members thereof. What have our leading professors of the noble art done toward accomplishing a similar purpose in this country? The musical profession is suffering from the somewhat antagonistic feeling that prevails among those engaged in the calling.

Of course it will he necessary, to make cooperation sucessful, that we divest ourselves of jealousy and egotism. Why can not we honestly and enthusiastically praisethe successful efforts of our professional hrethren? Perhaps they have been more fortunate than ourselves; possibly they are more successful in their sphere of labor than we are in ours, and more gifted in the particular branch of the profession that they practice; but it matters not. If they have succeeded where we have failed we have no right to he jealons, and it would certainly profit us more if we were to work in sympathy with them rather than in opposition. But I helieve egotism to be more pernicious and more distressing in its nltimate effects than

A person may become such a confirmed egotist that be imagines every hit of hostile or adverse criticism sust he intended to apply to himself; and if some frieud endeavors to soothe his feelings with the remark that the criticisms were meant for some one else, then he is highly indignant that he has been overlooked, and that his part or share of the program has been allowed to pass

Some time ago, while looking over a medical hook entitled "A Code of Medical Ethics," I came upon the following passage, which seems particularly appropriate to the question of a more cordial relation among professional musicians

"We call ourselves professional brethren: let us then, in the daily intercourse of life, strive earnestly to realize the thought hy each offering to the other a high-minded and fraternal regard; there can not be a doubt that many of the wrongs from which we are suffering arise out of our defective conduct to each other, and it is equally evident that hy avoiding invidious remarks and every unworthy artifice to elevate self at the expense of our neighbor, we shall achieve the greatest good that can possibly he conferred on our profession."

The author goes on to say :

"Such evils are best overcome by association and the mntual intercourse which scientific and social meetings are calculated to engender."

It is our lot as professional men to come in contact with the musical amateur, and we are all ready to admit that the cultivated amateur is indispensable in a musical community, but it is solely in the interest of the professional musician that I write.

No amateur teaching is complete without work of this the firm for forty years, it was sent to Wagner as a New social intercourse and mutual improvement of its

WHAT IS MEANT BY "PLAYING WITH EXPRESSION "?

A GENTLEMAN who has an intelligent interest in music propounded to me a question which cansed some tonishment in my mind. He asked me what is meant by "playing with expression." He added that many of Ma menus seem to the moment. A performer who has reveal it, he plays with expression. a powerful musical temperament sits down at the piano remment." This blazing temperament now fires the whole performance, and the player, letting his fingers go as temperament drives them, overwhelms the audience with his glorious expression. That, to his great surprise, is what he found that most of his friends, music lovers like himself, think about the matter. He can not sgree with this view. He desired to know whether he is not right in believing that expression must be the result of study, of preparation, of thought, not of the mere spontaneous promptings of temperament.

The question is not new, and is one which affects every branch of interpretative art. Expression is not the sole property of the musician. It belongs just as much to the actor, the elecutionist, or the reader. The whole although you may be a good player, if you are unable to matter of study versus spontaneity has been discussed teach, you are handicapped indeed. You must study band his actions, looks, gestures, and intonations, or phase of the matter. Another question then arose: Should the actor actually feel the emotions of the scene, or coldly simulate them by carefully prepared symbols? In other words could be act with expression if he was not carried away hy his temperament during the performance, but engaged in doing everything with pure intellectual method?

The great artists will tell you that the actor can not simulate any emotion which he is incapable of feeling. He can not pretend that which he does not know; otherwise he would create, not interpret.

He must be able to nnderstand the emotions of every scane in his part before he can convey them to the audi- asking him questions. Ask several "advanced" pupils to ence. In a measure, the true actor does feel the emotion tell why we use hars in music, and see how few give the of the scene, but the method hy which he conveys that correct answer. The only teaching that connts is that emotion is the result of study.

The method of expression as practiced by the actor is also that of the musician. It is easiest to perceive the resemblance when the case is that of a singer, for here the musician uses all the apparatus of the actor, except speech, for which he substitutes song. Has any one ever known Jean de Reszke to present "Faust" different M. Jeau de Reszke has a powerful temperament. Why does it not make him play "Faust" with a different "Faust" which the great tenor presents to us is the result of thought and study, not of spontaneous impulse. inlensity than at others. That is one effect of temperament which, heing an emotional thing, may he strengthened or weakened by physical conditions. But the conception of the part and the methods of expressing that conception are always the same. If they were not, there would be no conception, and hence no art.

All these considerations apply to the performance of a piano sonata or a violin concerto. The first thing that the performer must do is to form his conception of the work as a whole. He must do this with his intellect, for the act of conception is an intellectual, not an emotional act. He must form a conception even of the emotional content of the composition. Having the conception of the whole, the interpretative artist must next proceed to study out the details of the composition and how they are to be treated in performance. All this is the labor of the intellect. The emotions may influence the mdelectly their sympathetic grasp of the feeling of certain passages, hnt it is the reason which must dictate the cants. methods by which that feeling is to be revealed to the

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sporting massive the music takes possession of his the temperament must operate in conjunction with the our cupidity, self-conceit, or indifference. and and fans into flame that slumbering spark of "teni- intellect in the preliminary work to the extent of supplying the element of sympathetic feeling, and in Observe the quiet, unassuming figure of the captain the actual husiness of performance to the extent of in- upon the bridge. He looks up to the heights above him fusing life into it. -W. J. HENDERSON, in "Music Trade to learn the significance of his present position in this

ABILITY AND AMIABILITY.

TWO IMPORTANT FACTORS IN TEACHING.

BY WILLIAM BENROW. You must have ability-ability to teach. If you are unable to play or sing well, you are handicapped. But

thoroughly by the actors, and artists like Coqueliu, and learn to be a teacher just as much as to be a player. Benhardt, and Irving have given their views. The Perhaps you think hecause you have studied under a question was whether the actor ought to prepare hefore- great master, or have gone through a great European school, that therefore you have acquired all that is necestrust to the inspiration of the moment. That was one sary to know of the child-mind by some subtle process of absorption or intuition. One fresh from the musical "atmosphere" of some great European or American city smiles when you talk of kindergarten methods. Such a one reminds us of Jacotot, who once startled the educational world hy announcing that he was able to teach what he did not know. To "cause one to know" or "to impart knowledge" is not the main thing. Great educators are finding that out, and in our great universities we are having special lectures on kindergarten methods. Why? Because those life-long teachers are willing to study how to teach. Do not take it for granted that a child knows or likes this, that, or the other thing. Find ont hy which rouses the pupil to conscious self-activity-to do something good and right because he wants to do it, not necessarily hecause you want him to, or because you tell him to do it. It will do us teachers great good to remember that the things we put into a pupil's mind are only so many "fertilizers." A scientific farmer studies the nature of his soil by stirring it up and from that which is familiar to us? If not, why not? examining it by chemical analysis, and then he can tell what kind of substances are lacking in its composition. Think out some problems for yourself. Observe, for ergression sometimes? Because the conception of example, that a child learns to sing a good while before he can learn to tell one letter from another. Why can't he learn to play, then, before learning the notes? Take Sometimes M. de Reszke plays "Faust" with more the subject of rhythm and observe how the pupil appreciates accent a good while before he comes to think much of the unaccented notes. He thinks music by measures, and not by notes within the measure. The infant department of a Sunday school is a splendid place to study music for children. It is very interesting and entertaining to observe how they learn a new song, how they soon get the notes on the first beat of each measure, and then how they gradually "fill in" the rest of the measure by uncertain intonations, and, finally, how they get the right pitch for each beat of the measure.

But of what use is amiability? It is the oil of pleasantness that makes things work smoothly, that lessens friction, and that has a proverhial influence over troubled waters. If there is a jerk or awkwardness in the way your pupil operates on any occasion, squirt a drop of pleasantry or alleged wit at it. Sarcasm, like the oil of vitriol, should be very sparingly and cautiously em-

According to Skeat, to be amiable means to be friendly; and we can learn another lesson from the old The planist, for instance, uses certain tone-colors, sea-captain, who watches continually for the safety and

certain touch, certain accentuations to make a passage welfare of the passengers in his keeping, and who thinks have a particular effect upon an audience. That effect more of that than he does of his own fame or-it has ought to be the effect aimed at by the composer, and happened more than once-his own life. And such a this the player can discover only by a careful study, not regard for the welfare of others is the true spring of only of the passage itself, but of its place in the general amiability; and we teachers are placed upon the bridge plan of the work. Such a study ought to lead him to as custodians and stewards of those committed to our feel the passage, and his aim then becomes the revelation instruction. We may not break the record for lightning by "paring with experience to the feeling of the feeling of that passage to the hearer. If he does methods, we may not achieve name or fame; but if we think first of the pupil, his needs and his welfare, then The whole truth of the matter appears to be this, that no man can accuse us of unfaithfulness on account of

Is this not a truthful picture of the successful teacher? immense world of thiugs; now he marks the declination of the needle to keep a safe direction; now he casts his eve upon the sea about him to be safe in his environment; and he thinks of the souls dependent upon the wisdom of his instructions.

Such a one is master of his craft.

EXAMINATION QUESTIONS IN MUSIC.

1. What is accent? What is its use in music?

2. Which part or parts of a measure receive the strongest acceut, in duple, triple, and quadruple time?

. Which in compound times? . Write examples in the various kinds of time, marking the accents with <.

What is syncopation ?

6. Name some pieces you have studied in which syncopation is introduced. If unable to do this, write examples to show each of three ways in which syncopation may be produced.

7. Take several measures of some composition and ntroduce syncopation in them by altering the value of the notes. (A piece which contains successive notes on the same degree is most available for this exercise.)

8. What is a triplet, a sextolet? How are they marked?

9. How can we indicate that two notes are to be played in the time of three in triple rhythm?

10. How are other irregular groups of notes indicated? Name some writer who makes frequent use of such

11. What is the hest rule for playing two notes in one hand against three in the other?

12. How would you define a scale? 13. How many kinds of scale have we in ordinary use? Name them.

14. There are two other scales in less frequent use. Can you tell their names and describe them?

15. How many modes are there?

16. Give the names applied to each member of the scale, commencing with the Tonic.

17. What is the difference between the major and minor modes, so far as concerns the arrangement of tones and semi-tones?

18. What is a tetrachord?

19. How many tetrachords are required to make up an octave?

20. Taking the scale of C as a starting point, write other scales, adding one sharp at a time, and show the tetrachord divisions.

21. Do the same using flat keys.

22. What is the necessity for the use of sharps and flate?

23. What do you understand hy the circle of keys?

24. Why is the minor scale, so called? 25. How many forms of minor scale are used? What

26. What difference is there between the various forms, ascending and descending progressions?

27. What is the meaning of the term relative? Give the major keys in the most common use, and their rela-

tive minors.

28. What is meant by tonic minor?

29. Describe the chromatic scale. 30. There are two ways of writing the chromatic scale. Can you give them?

WHAT MADE ME A MUSICIAN.

THE question is often put to people, How did you come to take up your profession? This is of considerable importance to members of the musical as well as of other professions. For this reason THE ETUDE has sent ont copies of the following letter to a large number of prominent musicians-composers and teachers as well as

It is well known that circumstances seemingly trivial at the time often influence the after-life of an individual. The ETUDE is gathering material hearing on the questions below. To this end letters have been sent to many prominent musicians inviting an answer for publication in the insured. Many we have for a force publication in the insured. Many we have for a force publication in the insured. cation in the journal. May we hope for a favorable reply

1. What incident, if any, in your childhood or early youth lcd you to turn your mind to music and the

mosic [Ife? 2. If none, can you give any special reason for your taking up the musical career? Any other remarks cognate to these questions will be appreciated, and added to the material secured.

Yours truly, THEO. PRESSER, Publisher.

FROM WILLIAM F. APTHORP.

that it was almost purely hy accident that I devoted and that letter was signed F. Liszt. myself to music. From the first it was supposed by my parents and myself that my talent was for drawing aud painting; I began to draw as soon as I could hold a sa having constituted a turning point in my life, for I systematic course of study after my many years of penel, and began what was distinctly a professional can not recall a day in my life when I was not a musidesultory work; but somehow I managed to win the education in that line when I was eight years old, conclan, if being saturated with musical thought, living in esteem of Mr. Singer, who carbed my excess of ambitinning it with hardly an interruption under some of masted sentiment, constitutes musicianably. And what tion with the bit of conscientious and systematic effort. mbasca seatument, constitutes musicaniump. And what thou with the unit of conscientions and a special seatument, constitutes musicaniump. And what thou with the unit of conscientions and a special seatument, constitutes musicaniump. And what thou with the unit of conscientions and a special seatument, constitutes musicaniump. And what thou with the unit of conscientions and a special seatument, constitutes musicaniump. And what thou with the unit of conscientions and a special seatument, constitutes musicaniump. And what thou with the unit of conscientions and a special seatument, constitutes musicaniump. And what thou with the unit of conscientions are special seatument, constitutes musicaniump. And what the unit of conscientions are special seatument, constitutes musicanium and the constitute of the constitut As I had made pretty good progress, and was then to had a liking for had music. If a Bach melody is more go ahroad to study. I can remember that my good father art education for a while. This fact, combined with the small opportunity of seeing fine pictures in Boston in the early sixtles, threw no rather out of my former rat, that a musician at any time of my life, and I could not I afterward saw, gave such encouragement as coincided There was a planoforte in the house, and I began to much a musician at any time of my ille, and I conid not I anceward such a planoforte in the house, and I began to be anything else now if I had Vanderhilt's wealth, even with what Mr. Singer had asid, and the die was cast. father, being musical, did not discourage me, and soon I in. That is the whole story.'

FROM LOUIS C. ELSON.

"In answer to your inquiry I would state that I seem to have inherited my musical tendencies from my mother, my father not having been in the least musical, and two of my brothers being almost unable to hum the simplest desirable additions to my literary and musical libraries, plished anything worth while, I one it all to the kindly desirable additions to my literary and musical libraries, plished anything worth while, I one it all to the kindly time correctly. I can not recollect a time when I was additions which are just a tiny bit heyond my financial not musically occupied more or less; yet im youth it reach now, lots of good pictures and statuary; a nice ence it has been my good fortune to have come. Ight I remember with amnsement how many unbusiness-like traits were then displayed, and how I rushed to my able to select my papils according to their earnestness position where it could accomplish the best results. trains were turn unpurpose; and the second plane of second purpose according plane after hours. I finally forced my way into regular and to their willingness to work (which are, in my estimusical study, and can not overestimate the debt I owe to Carl Glosumer Castelli (of the Leinis Consegnator) and to their willingness to work (which are, in my estimation, the equivalents for talent); but my pupils I as their pupil, but I have every reason to feel gateful mation, the equivalents for talent); but my pupils I as their pupil, but I have every reason to feel gateful mation, the equivalents for talent); but my pupils I as their pupil, but I have every reason to feel gateful mation, the equivalents for talent); but my pupils I as their pupil, but I have every reason to feel gateful mation, the equivalents for talent); but my pupils I as their pupil, but I have every reason to feel gateful mation, the equivalents for talent); but my pupils I as their pupil, but I have every reason to feel gateful mation, the equivalents for talent is the constraint of th mation, the equivalents for talent); but my pupils I as their pupil, but I have every reason to recognize the desired for their kind and considerate advice at a time when it now huried in Zurich) for the patience and enthusiastic teach them, as it were, 'on horseback.' friendship which made the first regular studies of composition and theory so pleasant. I found an equally earnest vocal teacher in August Kreissmann, and, FROM WILSON G. SMITH. between the two, here I am !"

FROM CONSTANTIN VON STERNBERG.

turned me into the career of a musician, and I confess a foundation for future development. that, though accustomed to all sorts of questions, as a teacher must needs be, this inquiry strikes mestragely. piano, at this time, to have acquired an nulimited a much wider horizon than yours, and if he is worthy Passers make needs or, who adjusts writes measuragely.

plane, at this time, to have acquired an antimited a much wider horizon than yours, and if he is well
reasonable anough, and var it haffles me because I on

reasonable anough, and var it haffles me because I on

reasonable anough, and var it haffles me because I on

reasonable anough and conscientious in his work you will profit by all of

reasonable anough. reasonable enough, and yet it baffles me, because I can master. I can even now remember with what effort and his mistakes when he, like you, had his eyes on Parusrecollect no single event that I could construe as a turn-tribulation I used to wrestle with the sonatas of Haydn, sus and stumbled often over pitfalls in the read. ing point. It seems, as I look back upon my childhood, Mozart, and Eecthoven. With what intuitive appreciaas if I had strolled, in an unconscious sort of way, into masic, and have taken to it very much as a girl takes to imagine how beautiful they would sound had I been dolls. Rummaging among the reminiscences of my carblest days. I find a little uiano of an octave and a half
them. There is no doubt but that I exceuted and individuality, and to properly appreciate and inferthem. the tone of which was produced by little glass plates. "My fond parents, while they were kindly disposed This plane had no chromatic tones, and I remember to have been driven by an instinct to night the course of the same rule holds good in literature. I necessary to ward music, had but a limited appreciation of the art a standard author before I have familiarized myself with

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duction of some of my childhood's melodies. The grown profession I was hardly encouraged to helieve that n folk were very much astonished at it, and shook their was dignified enough for me to embrace as a life work.

vice of his friends, engaged a music teacher, a spinster the law, and finally I accepted a commercial position lady of advanced years, with a half-dozen corkscrew which occupied my attention for some three years. locks on each side of her head, which were held together was finally promoted to the exalted position of head by tiny tortoise-shell combs. She was very long and bookkeeper, and all of my frieuds thought me very very lank and very lean and very tedious, and did not lucky; hut, alas! my great desire to become a musician although I spentevery spare moment at the piano. How fair proportion of my earnings, enough to warrant me in well did my father mean when he said to me, 'Music using all of my persuasive powers to gain the consent of will facilitate much for you, my boy, especially with the my parents to study music professionally. The end of ladies, and they play an all-important part in the diplo- my year came, and I evolved a scheme to cut the Germatic affairs of the world.' He had selected the diplo- dian knot that bound me. I demanded a raise of matic career for me, but, fortunately enough for my salary, making my demands so high that I was certain country, I chose a different one and pursued it anyhow that my employer could not accept them. I can remem-

piano one summer evening in Weimar, some time after going to become a musician!' What astonished me my mother's death, and I still see that long, lank, spider-most was that they interposed no serious objections; on like man with the dear, henevolent face coming in, asking who it was that had just played there; and the next success in life it must be on lines congeuial to me. morning I was on a railroad train with my grandmother, "In reply to your favor of the 6th inst. I will say who had a letter from that long, lank man to Moscheles, my studies under Otto Singer, whose eminent talent and

"I remember some few more things of that sort, but, nevertheless, I can not recognize any one of these events abnegation it required on my part to hring myself to a to me now than it was thirty-five years ago, it is only hecause my appreciation has hecome more conscious, not Buck, to see if they evidenced enough talent to warrant keener. I don't think I could have been anything else my embracing music as a profession. The letter, which plus my present income. The mention of wealth recalls I was to be a musician. The glory of that day has never found that I had been histen deeper than I was aware.

found that I had been histen deeper than I was aware.

of the two hops herding the pigs. They were huilding splendent as one of the happy epochs of my life. the story to my mind which the German poet, Reuter, tells been eclipsed in my later experiences, and shines reair castles when suddenly one asked the other, 'What would you do if you were a king? He thinks a long dreams, but I have done the best I could with such time, and the longer he thinks the prouder and loftier talent as was given me by the all-kind Providence. I grows the expression of his face, until finally, rising from will say, in extenuation of my efforts, that whatever

You ask what event in my early life, if any, has that I was composing rather than acquiring technic and valuable time trying to improvise. I fondly imagined

* * * * *

have been driven by an instinct to pinch the corners of of music, and were inclined rather to associate musicians his personal history. His characters are but an expectation of the area of the property of t some of these glass plates with wooden clother-pins until with those who dispensed sweet harmonies at dances and sion of his different moods." I had produced the change of pitch necessary for the pro-

'Some years, therefore, after my school days were "I also remember that my father, following the ad- over I spent in tentative efforts at reading medicine and understand the first thing about handling a hoy of eight a composer of music, made my daily tasks most irksome years; the result was that I did not practice my lessons, to me. By prudent economy I had succeeded in saving a hut diplomatically; quite the reverse, as my friends say. her with what exalted hopes and feelings I went home "I remember, also, at the age of twelve, playing the and informed my folks that I had 'quit work and was

musiciauship I have never ceased to esteem and admire.

"I need not refer to the immense amount of selfseut, sub rosa, some compositions of mine to Mr. Dudley

"I have never realized the fond anticipations of my his seat on the grass, he stretches out his arm in heroic I have done has been dictated by a desire to do my mite attitude and replies, 'I'd herd my pigs on horseback.' toward the betterment of the art of which I have labored honse a little ways off the commercial high-road, and to Singer, Kiel, Scharwenka, Kullak, Raff, and Mosyet within reach of it, and enough independence to he kowski the credit of placing my limited talent in a

was most needed and appreciated.

"And, in conclusion, let me offer a word of advice to

"My first musical training was of a desultory nature, plished except by the most conscientious and systematic and I regret to say that I spent much—too much— effort. No matter how distant the goal, a few hours each day of earnest endeavor bring it nearer of realization.

"Second. Always hold in the highest esteem the ad-

"Third. Make yourself familiar with the lives and

(The series will be continued in the June ETUDE.)

Nº 2460

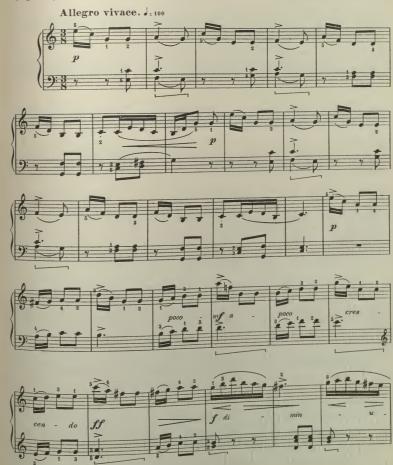
Little Carnival

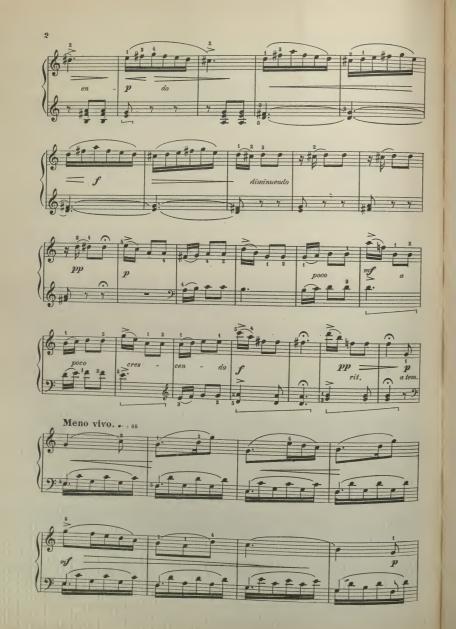
Petit Carnaval

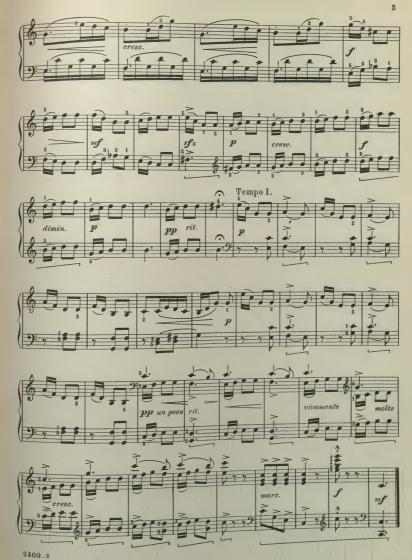
Impromptu.

Fingered by E.A. Berg

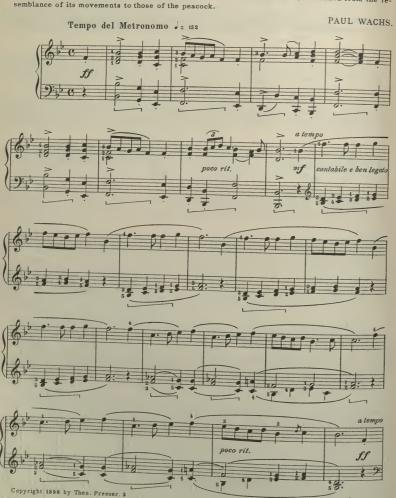
A. Schmoll, Op. 105, No. 3.







A stately and formal Spanish dance for which full state costume is worn;- so called from the resemblance of its movements to those of the peacock.





Revised and fingered by Const. v. Sternberg.

TH. LESCHETIZKY, Op.24, No.2.



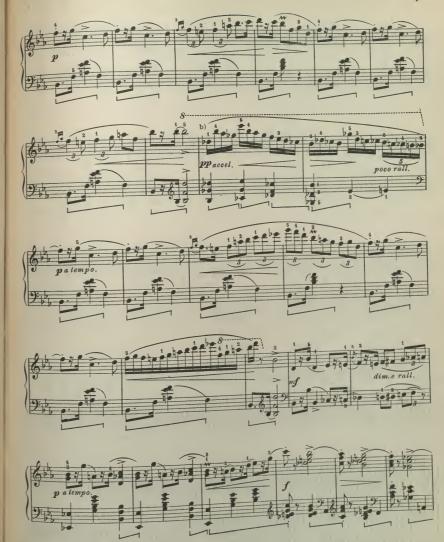






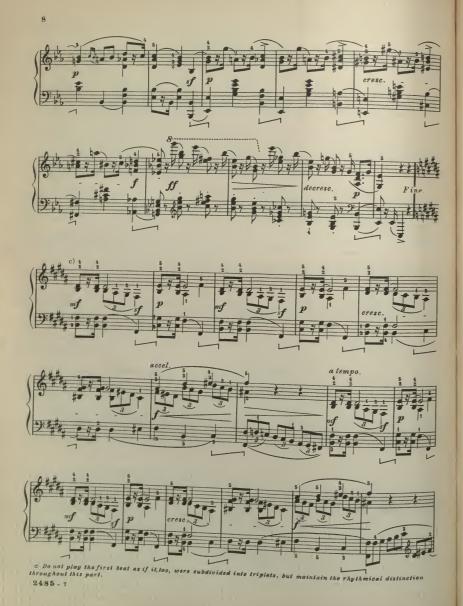


a This accentuation mark, while lending increased significance to the usually weak third beat, does not after the fact Copyright 1888 by Theo. Presser. 7



b Quick, and with the most refined, pearly touch.







2485 . 7

Staccato Etude.

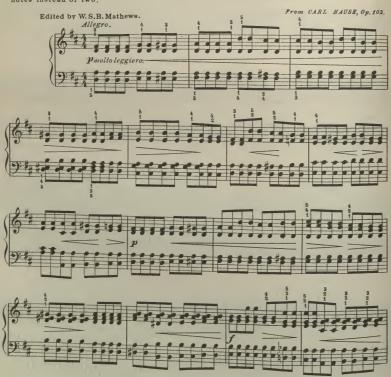
To be played with a light handtouch. It is not necessary to change fingers upon the repeated notes, exceptinafew instances where one has to get ready for a new position.

A) The longer tones must be held out in full and be made to sing.

B) The slurredtones must be held out and resolved legato in the following tones.

Additional benefit can be had by practicing this with changing the fingers, as e.g. in the first measure: $\begin{smallmatrix} 3&4&3&4&3&4&4\\1&2&1&2&1&2\end{smallmatrix}$ When the compass extends to the full octave this is not possible.

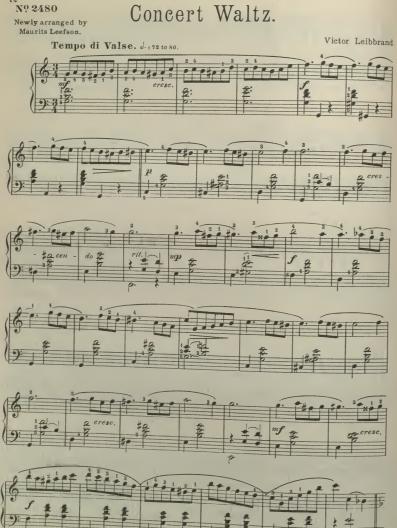
It will be advantageous to practice this also each voice by itself, using the same fingers and touch as when both voices are played. Practice also in triplets, giving each beat three notes instead of two.

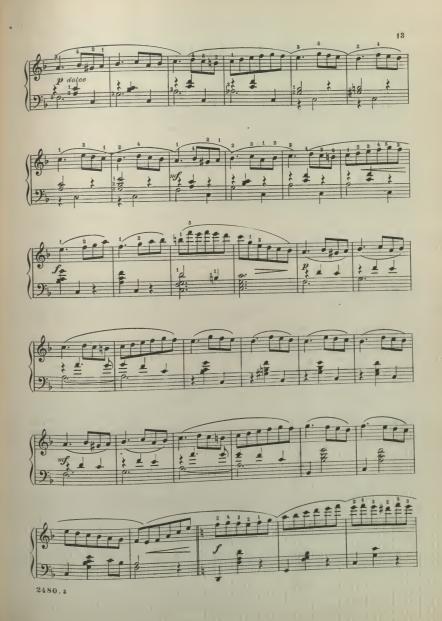






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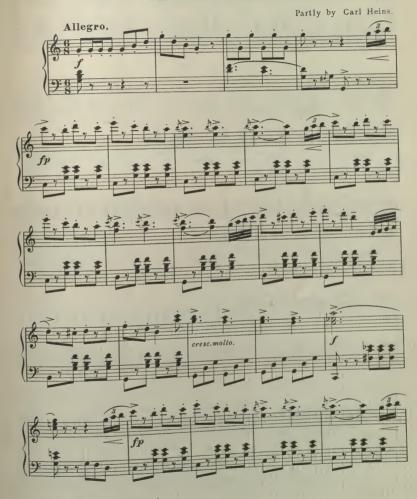




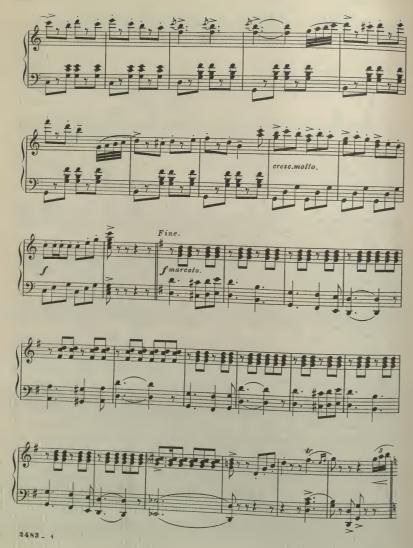


The Charge of the Hussars.

Character Piece.



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MINUET

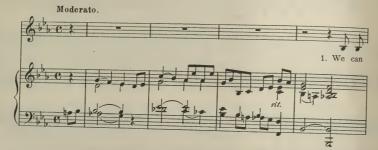
FROM SYMPHONY IN Eb MOZART. PRIMO.

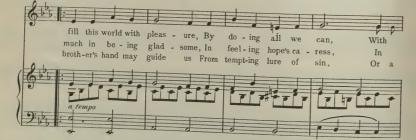


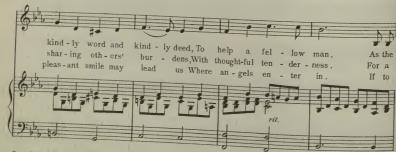
IF WE LIVE ARIGHT.



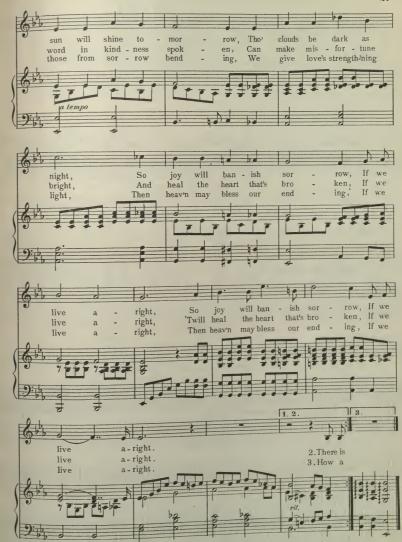
Harri E. Wyn Jones.



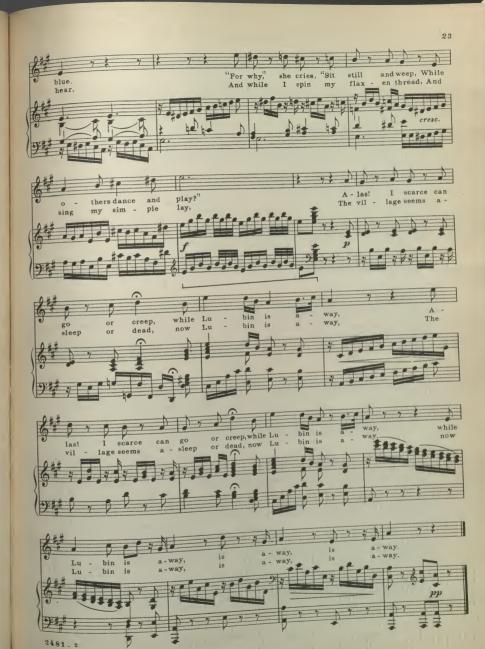




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2477.2





A Song of Love.

Lied.



THE PROPER AGE FOR BEGINNING THE STUDY OF MUSIC

THE question as to how old a child should he before he is put to a systematized study of music has been, and is, so frequently asked and so often answered, that it would seem to be an entirely superfinous matter to deal with the subject again, or to go over a ground which has been so often traveled. But, however much may have been said or however often the question has been answered, there can he nothing lost by a repetition of both the query and the various replies thereto. Each answer individual opinion of the one who has replied, and each known familiarity with the subject would naturally claim for it-and no more. Another consideration is, that upon a matter of such wide-spread significance, such almost universal interest, no one individual can possibly know all, or, knowing much, no one is likely to present than anybody," wise Lincoln was wont to say, and that the "everybody" class, I presume to present the individnal opinion of one "anyhody."

There is, there can he, no general rule formulated instance must be governed entirely by all the facts in its spects .- "Leader." own case. No two people possess the same degree of ability nor the same tendencies, choice, or fitness. One child is sometimes as advanced mentally at the age of eight years as another is at ten, or even a greater age, while in each individual are widely divergent instincts. promptings, desires, or physical adaptation. One child may tend as naturally to one certain element as another one of the same age will draw away from it; one may the hammer ou the anvil. One may turn to song as the they thus differ in direction, so also will they vary in degrees, the race heing always to the one whose mental under judicious guidauce and personal control. For, the pupils' ability. given equal brain force-if such a condition were possicles which beset the learner's way. Indeed, it has been frequently demonstrated that persevering industry is one selecting pieces requiring less skill. of the mightiest of all elements within the student's

decide, how can he expect a stranger to do so?

persons exactly the same gifts, the same inclinatious, teach only piano yourself, it would be a good idea to get

with a young pupil, let all the elements be considered haps pieces for two pianos, four or eight hands. and the result arrived at hy the same process which is entitled only to the respect which the individual's circumstances or considerations prevent the pursuit or than good. practice of any study at the expense of either the physical or mental growth of the young student. For you can not force in either direction except at iucalculable cost to the papil.

sea what be does know. "Everybody knows more the study should be entered upon, no rule can be made, sary practice in playing before others, and will be an aid as each pupil must be a rule unto himself. In other githily expressed the point I am coming at. As one of words, each case must be legislated strictly and entirely upon its own merits. But this one law must be general and must be enforced in all cases, and to the letter.

Force neither the inclination nor the powers of the spon the point under consideration, as each individual young, but allow nature to control in both these re-

PREPARING FOR A PUPIL'S RECITAL.

BY FRED. A. FRANKLIN.

THERE are many different opinions among musicians be born with a lark's soug in his throat, while another as to the best way of going about a pupils' recital; some may know nothing either of melody or the proper means holding that the audience should be made to understand for the proper production of a single note. This one that a recital is simply a part of the recitation; that as may have an ear so finely adjusted that the least disso- the teacher must have both good and bad recitations, so nance is the keenest torture, while his brother may there will be both good and bad numbers in a recital; delight in the hray of the donkey or the "clang" of others, among whom is the writer, believe that a pupils' recital should be made to show the best that both teacher flower turns to the sun, while another may revel in the and pupils are capable of doing, and that every number music evolved from reeds and strings and pipes; one should be well within the pupils' ability and thoroughly may be all melody, the other all harmony. And even as prepared. A majority of the hreak-downs in pupils' recitals are undouhtedly caused by two things: first, insufficient preparation; second, attempting compogifts are greatest, whose powers of concentration are most sitions that are either technically or musically beyond

Many teachers are too ambitious in attempting programs of difficult compositions, almost certain to be not be doubted by any informed concerning them. We ation industry had dominated over all the usual obsta-played in a slovenly manner, when they could probably are as a city improving along the natural line of developgive a really interesting and meritorious performance by

becarees, often winning over greater intellectual power, teresting. Some musicians will say, "But we are work- issues of life. because of lesser degree of industry; it would, thereing for art, not to please the public." Let me ask, How fore, seem as though patient concentration were a more are you going to do your art any good if you can not get Notent factor than mere brilliancy of mentality, erratically directed. These, and many other similar considyour art can do in this world is in elevating the taste of These, and many other similar considerables, with all the issues collateral thereto, show the people, and you can not he of any benefit to them an unfashlousable audience. continuingly how utterly impossible it would be to unless you can get them to come to hear you. This you stablish any set rules to govern all cases. And this can only do by making your recitals interesting as well thous the folly of asking such a question of a stranger, as instructive. You need not sacrifice your artistic who, of course, can know nothing of the actual details standard, but do not try to compel your andience to of the case in question, understands not an iota of the mental and physical status of the pupil, and, therefore, the principal status of the pupil, and, therefore, attenty incompetent to reach any logical conclusion upon level in a single stride. There are many compositions level in a single stride. There are many compositions level in a single stride. the merits of the case he is called to arbitrate upon. If by the best composers that will afford enjoyment to even by the best composers that will afford enjoyment to even howledge of the shilities and desires of his charge (if easily arrange an entertaining program without sacribe has not such knowledge, he should have) can not ficing your art and without using trash.

By all means have as much variety as possible; noth-The fact is, what would apply to one pupil would be ing can be more dreary than a long program consisting a fatal wrong to another. What one pupil could accomplish with ease because of mental and physical adaptability would be an impossibility to another because of

A Range a. a want of the same fitness, and this would be no matter of approach to this last named, as it is the outcome of recital interesting; or, a few vocal numbers, both soles the toroget indications of a tendency to good morals and interesting; or, a few vocal numbers, both soles to tronget indications of a tendency to good morals and the forest production to the following of the following. It is not consequent good manners.—"The Musical Courier." aportune provision of nature, which gives to no two and duets, relieve the monotony considerably. If you

assistance from a teacher of voice or violin If you can Therefore, in deciding upon the proper course to pursue ont do this, you can at least have piano duets; and per-

I have attended recitals which were really artistic per would he followed in the solution of any problem in formances, and entertaining and instructive in the highest which all the factors have been judiciously considered degree, a credit to both teacher and pupils, and a most and wrought out by rule. If a child shows fitness and effective advertisement as well. On the other hand, I inclination in any certain direction, encourage it; if the have attended others which were simply abominations, tendency be toward song, cultivate the evident gift showing nothing except what the teacher and pupils judiciously, heing guided by the same hygienic laws could not do, for the sole reason that the pupils were inwhich would be observed in any other direction, sufficiently prepared or attempted compositions beyond If the child's tastes are toward justrumental music, their ability. In some cases the audiences would begin ascertain hy legitimate means what particular one is to leave hefore the program was half finished, and those that has been made to this question has been but the most congenial and encourage its study, but do not force who remained would be in such a bad humor before the either the choice or the practice of it. And under no end that it would do the teacher ten times more harm

It is a great mistake to give your recitals too frequently; take enough time for preparation to have everything the hest. A good plan is to have your class meet together ouce a month, or oftener, and play for each other whatever they As of the choice of study, so also of the age at which have learned. This will furnish them with the necess in overcoming timidity and an incentive to more perfect lessons. Make it more of a rehearsal than a recital, and then select the best from these "rehearsals" for public appearance; thus saving your own reputation and the feelings of a long-suffering andience.

Do not make your program too long; a recital should not exceed an honr and thirty minntes in duration. If the pieces are well learned, this will send the audience home in a good humor, with a good idea of the teacher's

A serious problem is whether or not an admission fee should he charged. There are two sides to this question. hut it seems to me that if the teacher puts ln a lot of extra time in preparing pupils for public appearance, he is instified in making a small charge, at least enough to cover expenses. If people really want to hear your pupils play, they will be willing to pay a little for the privilege, and it has been my experience that by charging for admission you keep out a class of people who go to every free entertainment not because they are particu larly interested in it, hut because it is free.

MANNERS, MORALS, AND MUSIC.

THERE is no more welcome sign of progress to those who look to the betterment of mankind than the change of spirit regarding the tenor of amusements. That amusements are in general becoming more refined can bread and butter which characterizes early days of A recital, above everything else, should be made in- settlement subsides, we have more leisure for the finer

Culture hrings about refinement of manner, refine ment of manner hrings about, as a rule, a dislike of vulgarity; and this dislike sooner or later affects the class of entertainment that is offered either to a fashionable or

Music, It is well to remember, is playing well its Important part. Grave or gay, it is penetrating everywhere : making itself an essential part of every religious, educational, or social function. It is beautifying the playtime of the child, and making of its study a pleasure It adds its refining influence to fashionable affairs, giving them a dignity they did not always possess; it is recognized as a superior means of relief from inane gossip, as be parent, or natural guardian of the popil, with a full the least cultured audience; I repeat, then, that you can a means of diversion which, when set forth by artists, the least cultured audience is repeat, then, that you can a means of diversion which, when set forth by artists, and leaves no hitter taste in

Addlson declared that music is the only sensual gratification which mankind may indulge in to excess without injury to their moral or religious feelings. However true this may be, it is certain that music is the one most important element ln social recreation to-day, and that the constantly increasing interest shown in it is one of BY EDWARD BAXTER PERRY

IV. DRESDEN

and American church, two English newspapers and an in the Conservatory give private lessons ontside. Anglo-American cluh in flourishing existence, is of late Lamperti's eminent rival here, who divides with him its attractive rustic environment; its broad, well-paved, fully the equal of Marchesi. and well lighted streets; its ample parks and gardens; its Mme. Organi is at the head of the vocal department of

which render Berlin, and especially Mnnich, excessively opera. trying, and, to many, even dangerous. The midsummer Orgeni's classes are always full and pupils often have for seven dollars.

The musical advantages in the way of opera and conequipped in every respect, and having sufficient seating remarkable organizer and manager. capacity, so that good reserved seats are comparatively important factor in a season of study here, particularly not by any means always the case in German schools.

monthly symphony concerts, and the city is flooded from formulated two years' course for teachers, in which October to May with a deluge of recitals and miscellathey are taught how to teach, actually giving experineous concerts of every sort and every degree of excellence.

The student has his choice between two rival schools, course in musical pedagogy may become to the rising

The younger Lamperti, son, pupil, and special representative of the famous Lamperti of Milan, who trained so many of the world's best voices in the last generation, distinct departments,—the Primary, Intermediate, and so many of one words a new stock to the second seco has been locative note on the state of the s the methods and traditions of his renowned father, and pass through it, but as regards the precise degree of

tion, and he is naturally at fend with all the native struction. The school year begins September 1st and ton, and ne is naturally at read with the teachers here, the methods being radically opposed. lasts ten and a half months, divided into three terms, to Many of his disciples, however, are winning laurels with pupil being allowed to enter for less than one. Tuitice, the German critics as concert artists. One of the most payable strictly in advance, is twenty-five dollars per prominent of his present pupils is a young American basso from Chicago, W. L. Hubbard, who sang here recently with marked success and is thought to have a DRESDEN, the capital of Saxony, which for many successful career hefore him. Lamperti's price is fifty years has been, among all the German cities, decidedly marks, or \$12.50, per month, for two half-hour lessons the favorite for American and English tourists of means per week. The general price for private instruction of as a winter residence, and which has a permanent Eng- the leading teachers here in all departments of music is lish-speaking colony of about five thousand, an English ten marks, or \$2.50, per hour, and all the hest teachers

commanding much attention as a musical center and a the glory and the pupils in the vocal field, is Mme. desirable place to study. It unquestionably offers supe- Organi, a former concert and opera singer of the highest rior advantages to the American student. Its charming rank, pupil and disciple of Mme. Viardot Garcia, of Paris; location, in a sheltered valley on the banks of the Elbe; and her adherents claim that she is in every respect

remarkably pure water, a rarity in Germany; its health- the Royal Conservatory here, but, like the other teachers, fnl, bracing climate, and its spirit of progress in the line gives private lessons also. She is a woman of marked of the practical conveniences of life, which the Teutonic personal as well as musical ability, and of strongly procenters, as a rule, are slow to assimilate—all combine to nounced, not altogether agreeable individuality, and is, make Dresden an attractive city for a prolonged sojourn musically speaking, a power of the first magnitude. of meeting expenses. and a safe and easy place in which to prosecute one's Some of the hright, particular stars among her pupils are the popular American soprano, Miss Mary Howe, and The question of climate alone is an important one, Fraulein Wedekind, the favorite light coloratura soprano especially for those with any tendency to throat or lung of Germany, with a phenomenal voice and technic, and, difficulties, as Dresden is sheltered from the high winds though still very young, the leading light of the Dresden

is too warm here, but the near mountains offer a vacation to wait months for a chance to enter them, studying refige. The expense of living averages somewhat higher meanwhile with one of her special assistants. There are than in Sonthern Germany, but not more so than in several other vocal teachers in the Conservatory with an Berlin. The usual price for comfortable board, in the excellent local standing, but none who can compare with better class of pensions, is eight to nine dollars a week, the two referred to. For those who wish to take the fire and light extra, but many students live fairly well regular course at the Conservatory, Mme. Orgeni is, of course, the teacher to he selected.

The Conservatory itself, royal in name, enjoying the certs are such as one expects to find in a German capital patronage of the King of Saxony, but very little of his of the first-class; that is, in the residence of one of the financial aid, is a finely equipped, well-managed institufour kings, whose combined realms make up the greater tion, with a strong and numerous faculty, a large and part of the German Empire. The chief attraction is the well-appointed building, and a director, Professor Engen Royal Opera, which in Dresden is more than usually Krantz, himself a musician of high standing and long good, has indeed a national reputation, and is by many experience, who, though just a little of a pedant, is a considered superior to that at Berlin, with a large, com pleasant, kindly, intelligent man, of the finer type of modious opera house, the finest in Germany, splendidly German, giving up heart and soul to his work, and a

Every detail in the school, from the form of a note of easy to obtain at short notice and at moderate prices-exense for lessons missed to the conrec of study in all from fifty cents up, according to location. Here, as else-departments, receives his personal attention, is elabowhere, students' tickets are at half-price. There is an rately and precisely systematized and prescribed, and for opera performance every evening in the week, ten the most part very practically. There is, as usual, a vast months in the year, with a really brilliant permanent amount of rule and routine, of laws and hy-laws, but company and a superb orchestra. This item alone is an most of them seem to serve some visible end, which is

One feature of the work here, which I have not found The Royal Orchestra gives the usual series of semi- elsewhere, deserves special mention. There is a regularly mental instruction from the very heginning up through all the grades, to classes of free pupils drawn in for the While these advantages approximately may be found purpose, under the guidance and personal supervision in every leading German city, Dresslen is the first, and of the director; and if they prove competent, they rethus far the only one that I have visited, where I could ceive at the end of the course a certificate as trained and think of advising a vocal student to locate. Here the experienced teachers. Those who understand what a Instruction offered in this line, both as regards funda- vast difference there is between being merely able to mental voice training and higher vocal interpretation, is play or sing and being competent to give reliable inof the very bas, and is descreedly attracting many fine volces from America, as well as other parts of Germany. receiving it, will realize how imports that the winters here, though mild, are The stoffest has his choice between two rival schools, comparing mortals and the periodic property of the stoffest has his choice between two rival schools, comparing mortals and the periodic property of the stoffest has his choice between two rival schools, comparing the periodic property of the stoffest has his choice between two rival schools, comparing the periodic property of the stoffest has his choice between two rival schools, comparing the periodic property of the pe or rather teachers, of decided preeminence and of about generation of teachers. It is wholly apart from the regular lessons,—an extra advantage afforded to pupils

The work of the Conservatory is divided into three the memora and transmiss of an anti-construction and con-is having remarkable success with a numerous and con-attainment necessary to enter and graduate from each is naving remarkant, and an arrangement of the standing growing class of private pupils. Unlike the great department. The different divisions have each its separate of the standing growing class of private pupils.

ADVANTAGES FOR MUSIC STUDENTS IN THE German musicians, he is not connected with any institu- rate teachers and its carefully prescribed course of inpayane strictly in attention is creatly have themal per term, seventy-five dollars for the full year, covering ta-lessons weekly in the principal branch selected, and the usual obligatory collateral studies: theory, musical hatory, and sight singing; ensemble-playing for those sufciently advanced; Italian language and declamation is the voice pupils. Public rehearsals, for practice in appearing before an audience, at which the pupils who are selected are under ohligation to appear, take place every few weeks, and all students who intend to do man in the line of public playing or singing are given, with ont extra charge, a conrse of lessons in personal carriage stage deportment and the like, hy a special teacher,

stage deportment and the like, by a special teacher, which I believe is also a peculiar feature of this school. Entrance to the Dresden Conservatory is easy asd open to all. As the institution lives almost exclusively from the trition fees paid by students, it is as anxions a any of our American schools to secure a large number. of pupils each season, and only really object of puriss each season, and only really objectionable characters or hopelessly unpromising applicants have an difficulty in finding admission. One must, however, submit to the verdict of the anthorities as to which of the departments he shall enter.

There are a very limited number of free scholarships, but open only to native students. No American c expect any financial favors or any assistance in the way

The piano department numbers several teachers of more than usual ability and reputation. Fran Rappoldi, a concert pianist of national fame, is probably the best known ontside of Dresden. She is a performe of first rank, and is, in many respects, the leading teacher here. Unfortnnately her method—for she has one, and has it hard—appears to date from the days when it was deemed necessary to make piano-playing as diffi-cult as possible, on the theory probably that the greater the obstacles to be overcome, the greater the credit to the victor. Her students seem to me to be hampen to a wholly needless degree hy a constrained position of the hand and rigidly prescribed, old-school finge Frau Rappoldi herself accomplishes marvels of tuosity, in spite of these handicaps; but I could hardly advise a pupil, with hand and habits unformed and the long, up-hill road of pianism before him, to follow her

Percy Sherwood, English by name and birth, but German hy residence and training, who claims to be distantly related to William H. Sherwood, has also a large class in the Conservatory, does excellent work along modern lines, and is much liked, both in the school and in the city.

I am glad to say that America is also represented among the faculty,—a phenomenal thing in the German Royal Conservatories, and a fact which has caused much criticism among the natives of Dresden. One of the most able and highly considered professors is F. C. Fairbanks, the scion of an old New England family, and formerly a pupil of that excellent instructor, once of Frankfort, but for several years past teacher at the New England Conservatory in Boston, Edward Stasny. Mr. Fairbanks was engaged here immediately after a

successful concert short a year ago.

The violin department is in the hands of Rappold,
Concert Master of the Royal Orchestra here and a
soloist of eminence, and quite a number of the Conservatory graduates have positions as members of this orchestra. In the line of composition nothing out of the ordinary is being done here, so far as I can learn. There is, of course, the usual training in harmony and musical form, but there is no master of conjustion with any special reputation, or who can match Rhemberger at Munich. Organists also would do better to go to Mnnich than to Dre

The main features of the Dresden Conservatory are voice and piano, combined with a hroad and well-systematized general musical education. Of all the German cities visited thus far, Dresden seems to me to offer most advantages to the piano student, and to have no real competitors except Leipzig and Berlin; while it is the only place in Germany, Berlin itself not excepted,

delicate of instruments, the human voice, I have made up my mind does not exist in this world. Milau, in spite of its favorable location in sunny Italy, is complained of as exposed to chilly winds from the snow covered Alps lying close to the north, and as rendered too damp by the system of canal irrigation, but is said to be not worse than Paris, while in London the vote condense the said of t or not worse than Paris, while in London tale to-cords are steeped in sea-fogs the year round. So that, si in all, Dressien can probably compare favorably in climate as in schooling with any of the leading centers for role culture; while American voices, accustomed to the raw east winds of our Atlantic coast, or to our severe and changeable is leaded. changeable inland climate, will find any of the cities mentioned salntary in comparison.

HALF of the teachers would not be musical frands if teachers of onr large cities, where the education of the orchestra, the oratorio, the concert reaches.

In the first place a good, honest, capable teacher has to meet the competition of young girls who "really don't need it, you know-just for pin money "-and it is pin money; the pupil is getting "stuck" right along. She is a member of some church, and people who ought to know better will say, "Well, you see, I wanted Elinor to study with a good teacher, but this girl is in our church, you know "-and there it goes.

Then there is the nervous mamma who thinks it "quite a torture to hear those horrible finger exercises; Mrs. - does n't give them, and she studied in Boston, don't you know." Now, there is just one of two things : think about the contemptible gossip of a small town? meeting over your temerity, and they will decide that von are getting along too well-had things your own way too long, tanght those horrible sonatiuas and exercises instead of "nice little pieces." Ugh ! I shudder at the benefit. words "nice little pieces."

When you are engaged (some of them call it "hired") the first thing you are told is : " Now, just have things yonrown way ; I always let my teachers have their own way, and if ever my little one won't practice we'll give no right away, hecanse I won't fuss about it." There's consolation to start on. Did anybody ever know a pupil who never grew tired of practice? For all information regarding such a pupil the writer will be thankful, being much interested in curios.

Then you begin and everything is very smooth for you going to give him a little piece?" This strikes scales terror to the heart of the teacher, for to him, her, or it, the vision of the finale is distinct. Tell this auxious mamma that it will he very soon-ouly to trust to your judgment; that the little one is doing nicely. But mamma after four weeks of this will tell you that the little girl down the street plays a nice piano arrangement "Old Hundred," and that 's the kind of music she wants, and, besides, he does not need two lessons a week; one is enough. Remonstrate if you will that he will lose interest, but to no avail ; that little one will he down to one-half honr a week, and you will hear rumors that his Jon off; that he wasn't learning anything anyhow, and that she heard that you were writing music, and she didn't want any teachers who had such things on their

You may think this a solitary case. It is not. It is every-day experience, and the experience of all teachers in smaller towns; and this is why my whole sympathy is for the teacher, because I know that he has such ignorance against him that he can not stand up against; that he must crush art and teach tunes and such rot; that he himself no longer remembers that music is grand and noble, it has become such a matter of ignominy to him; he has fallen from his worship of art to the daily grind of keeping his clientele. Reading of art in other places is only a source of torture to him; he gives this np. What matter to him who has written a symphony; little he cares who are the leading artists; how much difference does it make to him what good teachers are doing, natures; he says to the pupil, "What do you want? note. Get it, and I'll give it to you." This is an every-day example of the young, ambitious teacher, torn to pieces, limb hy limb, by the ignorance of the people.

the store. It is not a marter of the teacher's capacity.

In the locality of which it. In the locality of which I speak I know dozens of first-

THE ETUDE Verily your heart would bleed to know their trials.

teachers whom I left struggling with these conditions can to any other scale, but the same fingering is used for har of the scales. I do not now refer to the per could help themselves. I do not now refer to the per could help themselves. I do not now refer to the per could help themselves. I do not now refer to the per could help themselves. I do not now refer to the per could help themselves. I do not now refer to the per could help themselves. I do not now refer to the per could help themselves. I do not now refer to the per could help themselves. I do not now refer to the per could help themselves. I do not now refer to the per could help themselves. I do not now refer to the per could help themselves. I do not now refer to the per could help themselves. I do not now refer to the per could help themselves. I do not now refer to the per could help themselves. I do not now refer to the per could help themselves. and small and indifferent? I can only say, God help the teacher in a community small enough not to know its Chromatic Scale. To such an extent does piano music own ignorance, where any servant is master of the situa- abound with this scale, that pupils ought to begin this tion, and any music teacher is a football.-EMILIE F. scale at the earliest possible moment. We will often BAUER, in "Musical Courier."

A CHAPTER ON SCALES.

BY T. L. RICKABY

SATISFACTORY scale playing depends to some extent mentioned first. you will have to stop giving those finger exercises or give on a theoretical knowledge of their form and construcup the pupil. This is all well enough if you are able tion, and studies along this line should begin at as early to, but if it means bread to you what are you going to do a stage as possible, it will tend to simplify the scales, about it? Are you going to give up the pupil? Do you and pupils will soon find that there is not so much difference hetween them as there appears to be-a considera-No, you don't realize that inside of twenty-four honrs tion of some weight. Further the finger can only move the word "key-note" as a metaphor or simile, and then all your pupils' parents will have held an indignation in obedience to the will-or mind-of the player. If a to indulge in rhapsodic expressions about harmony, form, pupil has not a clear conception of its form and strnc- cadences, tone-color, crescendo, and diminuendo, et alia, ture, his scale playing will be correct accidentally, or at the result being very poetic writing, no doubt, but genhest a mechanical movement without meaning or real erally considered only as such. Poetry and ordinary

After a course of scale writing, the use of the sharps around as seen far removed the one from the other. and flats is thoroughly understood; they are easily to those playing scales without understanding them- in the other, hnt merely to state a few observations. these sharps and flats apparently cause great variety of about a month. Then comes the question, "When are are only two ways of fingering all major and minor musical note.

general one, which is worth knowing, and that is with recession of the wave striking the beach? The gamnt octave of the scale. In the scales of B natural (left Anything in nature that can he made to vibrate—the hand) and F natural (right hand), we find what might air heing the motive power generally-may contribute Il love piano arrangements) of "Annie Rooney" or be called an exception to this rule; for in the first the to this nature-music; the soft rustle of the leaves, the fourth finger is used twice in the first octave, in the rougher clashing of the wheat in the field, the whistle second the finger is used twice in the last octave. But it of the wind in the dead hranches of a tree, the singing is only a partial exception. This rule is easier to rememher than the one usually given as to the place of the the rumble of an asphalt pavement, the rhythmical heat thumb. If the player looks after the fourth finger, the of a galloping horse, and, as some observers have claimed. mother was just keeping you because she hated to turn thmm will take care of itself. The special rules are as the roar of a great city which reaches the listener sitting

RULE I.—Right Hand.—In all scales commencing on a white key the fourth finger is placed on the seventh

Exception: In the scale of F the fourth finger is placed on the fourth, B flat.

RULE II. -Left Hand .- In all scales commencing on a white key the fourth finger is placed on the second note. Exception: In the scale of B the fourth finger is placed on the first note and on the fifth, F sharp.

RULE III .- Right Hand .- In all scales commencing on a black key the fourth finger is placed on B flat. Note: The scale of A flat is usually begun with the second finger, bringing the third on B flat. The scale may, however, be begun with the third finger, in accord-

ance with the rule. RULE IV .- Left Hand .- In all scales commencing on

with the fourth finger. begin each scale. It is good study and discipline to let tion to his desire to produce a melody, the harmonions is a problem to solve, a more serious one than the opera the pupil find this out for himself. The place of the thought is born which, after being for a long time specific the pupil find this out for himself. The place of the thought is born which, after being for a long time specific through the pupil find this out for himself. The place of the thought is born which, after being for a long time specific through the pupil find this out for himself. The place of the thought is born which, after being for a long time specific through the pupil find this out for himself. The place of the thought is born which, after being for a long time specific through the pupil find this out for himself. The place of the thought is born which, after being for a long time specific through the pupil find this out for himself. The place of the thought is born which, after being for a long time specific through the pupil find this out for himself.

class teachers, but how are they treated? Ask them. Of the minor scales, ten are fingered in the same way as their parallel major scales. The remaining three-I am responsible for the truth of every word, as those F sharp, C sharp, and G sharp—are fingered differently

> In conclusion, I will add a few words about the hear a piece well played in all respects except a chromatic run.

> As to fingering this scale, I have always found that the common way (of using the thumh and third finger) was suitable for all practical purposes. There is a "German" fingering, an "English" way, and a "French" method; and there is still another one credited to Chopin. Each of these ways of playing the chromatic scale may be used for special effects, hat the stand-by is the fingering

NATURE'S MUSIC.

It is a common thing among writers to make use of matter-of-fact experience, the plain phenomena of nature

Yet there is something akin to the various phenomens memorized-for a pupil soon discovers that only one of music to be found among the phenomena of nature. flat or sharp is added at a time. To the heginner-and It is no part of our problem to trace the origin of one

The dispason of Niagara has been fixed at some deep fingering and increase the difficulty of performance. In note, and possibly many of us, sitting hy a cascade or point of fact the scale of C is hy far the most difficult, waterfall in the lonely, quiet glen, have essayed to fix and the scales become easier as the black keys are substituted for white ones. As to the great variety of stream. The writer on one occasion found a little fall fingering, what follows will show that practically there of water, hardly a foot high, that gave out a distinctly

Have you not heard the diminnendo and crescendo in Before giving any special rules, I want to give a the wailing of the wind and storm and the dash and regard to the fourth finger. This is used hnt once in the of sounds, much more minutely subdivided than the octave, and it always comes on the same note in each chromatic scale, is also audible in nature's wilder moods. in the tower of some high building or the dome of a great cathedral. To these must be added various musical rocks and the singing sands of the Egyptian

Nature is the great mother of man, and to her should the musician go for strength and refreshment. Lying in her cherishing lap, let him breathe ont his pain, his disconragement, pour out to her his anguish of soul over wounded senses and tortured nerves. From her will he gather new life and strength, and, Antæus-like, rise up with redoubled energy and courage, once again to take up life's hardens and sorrows and to look forward to the sweeter compensations of success and content. Live close to nature in nature's sunny honrs so rapidly approaching.

-A great number of persons believe that melody comes be has sunk out of their reach; he no louger studies a black key the fourth finger is placed on the fourth all at once, and as if by surprise, into the head of the composer, however he may feel and whatever be his Exception: The scale of F sharp-or G flat-is begun occupation for the moment. What a mistake! You must rub the match to make it flame. Just so it Very little has been said so far as to the finger used to is that only when the composer applies musical reflec-

7.7

THIS question is one of interest to teachers and pupils. and with the idea of securing some useful material on the subject THE ETUDE seut out copies of the following letter to a number of teachers. Several replies were printed in THE ETUDE for April, and below will be found some more. This column is open to teachers who have given attention to the subject:

We will greatly appreciate the favor of an expression of your opinion on this subject—What your experience has taught you to be the essential and seefin adjuncts to the musician's work in his studio. The replies will be used to make a series on the subject, somewhat in the nature

1. What importance do you attach to the furnishings of a music studio-i. e., furniture, carpets, rugs, curtains, pictures, and other decorative articles? Give your

2. Where should the piano be placed—side, middle, or

3. Do you use stool, chair, or bench for a pupil at the

HOW TO MAKE MUSIC STUDIOS ATTRACTIVE. in the middle of the room, the light from the window furnishings of the same. Yet a certain amount of attractive. falling on the music-desk. An upright piano should be tion to these minor matters is necessary against the wall uear the window, but in such a position "If the two ideas that the studio is a room for work tro filo

"4. If the teacher can afford to rent two rooms, hy all one of good taste. means let him do so; the anteroom for library and literary work, supplied with the best publications, for the papils' nse.

ing to the individual wants of the specialties of such teachers and their pocketbooks.

"6. Music studios, in general, are not well adapted for recitals. When an audience crowds around the performer, staring bim in the face, it must certainly be embarrassing, and greatly interfere with his playing or atmosphere for one's clientele. singing. An audience should always be at some distauce from the artist.

"7. Whether the studio is best at the teacher's home or in an office building must depend upon circumstances,



STUDIO OF DR. WM. MASON.

4. What is your idea of the combination of a studio especially in large cities; but I think the former is prefand a work-room or library, suitable for study and liter-What are your views as to the size and shape of a

used for recitals on a small scale?

7. Should it be at home or in an office huilding? 8. Do you have a waiting room for pupils? If uot, what provision do you make for such cases?

We will be pleased to receive a photograph of your

FROM WALDEMAR MALMENE.

"1. I think a music studio is best without a carpet, which only deadeus the sound; but a rug in front of the piano is essential, especially in the winter. Windowcurtains I think desirable, adding to the respectable appearance of the studio. Pictures appertaining to music, and especially the portraits of our great masters, adorning the walls lend au artistic aspect to the room. Plain, but good, furniture is all that is desirable; not too much of it in a studio. It is generally the charlatan who lanuches ont with elaborate furniture to make an im-

"8. I give my lessons at my own home, and prefer o. what are your needs and or more studies?

privacy; so pupile do not want to have their faults cores, should a teacher have a room large enough to be rected or their weakness pointed out before others, I privacy; as pupils do not want to bave their faults coraccommodate waiting pupils in an antercom.

perfect true, and see that the action is in perfect order; as I do." likewise I would suggest that every studio be provided with a metronome, to give pupils an exact idea of the tempo, which is marked according to the metrouome in most publications. The Italian names of lento, largo, andante, moderato, allegro, etc., with their numberless adjuncts of subtle deviations, are very indefinite, and do busts are sufficient furniture for a musician's workshop. not convey an exact idea of speed. Of course, it is not intended to keep the metronome ticking continually day. shoulder of pupil. ing a whole piece, and make the player a mere machine; it should only be used to give him a general idea of the composer's idea, and not deprive him of artistic feeling and expression.

"3. The plano, if a grand or semi grand, should stand considerably more importance than the shape, size, or much of that baffled look we so often see on the fixes of

against the wall ucar the willows, out the country that the pupil's attention is not disturbed by the outside and that it is to be comfortable for those using it are kept in mind, there will he little difficulty in striking raffic.

"3. I use a music-stool, huttbinka bench best for duct the bappy medium between a ridiculous lavishness of furnishing and a bareness and ngliness repellant to even

"Experience has taught me that a waiting-room is necessary to the comfort of most pupils. Anyteacher of repute has many callers, and it is just as much a part of npils' nse.

"5. The size and shape of the room must vary accordhis business to see these people, attend to their wants. courteously answer their questious, etc., as it is to give his lessous. For these and for pupils who are timid, a second room is an excellent thing. A room large enough to give recitals to a modest audience of, say, seventy-five to one bundred will he very useful in creating a musical

"As to position of piano, that is a matter dependent on light, is it not?

"It is a question whether the rage for studios crowded with bric-a-brac, paintings, and all sorts of stuff will uot exhaust itself in time. Vocal teachers, especially, need a resonant room. I know successful teachers who have rooms in their residence, and others who have rooms in an office building. Why not snit the convenience of your patrons in this regard ?"

FROM MRS. MARY N. SHERWOOD.

"In reply to your questions: Had I my choice 1 would have a large, square room, which would seat about one hundred comfortably, for music, and nothing in it that would interfere with or obstruct the sound. It would be all-important to have a hard-wood floor and uo carpets. The furniture should be light in construction; the curtains of thin silk or muslin ; bric-a-brac, graceful lamps, and vases, and hosts of ornamental fancies of a light. airy character. They lend a charm and more than make up for the absence of heavier articles. Everything that suggests the beautiful in nature and art. Ferns and rubber plauts, placed bere and there, lend much beauty. as also do potted flowers in the windows. To have a room furnished in barmony with its purpose, it seems to me I should want beautiful pictures besides pictures of musicians and poets. Provision should be made for pupils while waiting. I believe, too, in letting them wait in the music-room, as the pupil who is taking a lesson becomes, in that way, accustomed to the presence of others, and will thus effectively overcome much timidity, though it may be disagreeable to him at first. I should want artistic, pale paper. The keyboard of the piano should always be turned slightly to the right, outward. I think the combination of studio and library very pleasant. If such be obtainable, I would have pretty cases with shelves for the music and with silk curtains-above all, nothing that would possibly have a jarring effect in the room. I use a square-cushioned seat. Some prefer a chair. That depends upon the person. A round seat I dislike. As I do not teach in a regular music studio, I can not send you a photograph.

"One very important thing to cousider is the light, which should be the best possible on the music. The piano should be placed ou one side, at least two feet from the wall and in the middle. Such a room would be "In conclusion I would say that all teachers should fine in one's own bouse, but that is generally inconvemake it a matter of conscience to have their pianos in nient for the pupils, especially if one resides ont of town,

FROM A. WILLHARTITZ.

"1. A desk, center-table with choice flowers or gold fish, painted floor with rugs, lace curtaius, pictures of musicians and an artistic calendar, card-receiver, and some

"2. The light must strike the notes over the left

"3. Adjustable stool.

" 4. A combination by all means. The pupil can see that his teacher reads and works in the same room, thus losing no time going and coming to and from his studio (workshop)

THE ETUDE

different girls and boys; and the fact of playing in a hall FROM SUSAN LOYD BAILY. awes and inspires them,

"7. In an office building, yet the spirit of home-feeling should be cultivated even in a studio.

"8 One room only. Have pupils meet others, play with and for them; cultivate emulation and friendly feeling toward one another.

The sum-total of all, and something which is of

equipped studio are teacher and pupil. These necessaries equipped studio are teacher and pupil. Lines necessaries being given, anything may be added that individuality requires or good taste suggests. The more heautiful the effect, the more in harmony it will be with the subject before the control of t rugs. Ingrain art squares and goat-skin rugs are light

"In my opinion the only indispensables in a well-quipped studio are teacher and pupil. These necessaries
"6. It is desirable.



STUDIO OF L. CHEVELLI

greatest importance-friendliness to pupils; justice in in weight and easily gotten out of the way when occafavoritism toward the talented. The teacher who bas as to rattle should be removed. the nintb cau easily dispense with one or more of the "2. The placing of the piano depends upon the light eight others 22

FROM I. CHEVETTI

"I forward to you a cut, from which you may get a picture of my studio and illustrate what will save wording. As harmony is with us an object and element, it should be brought into effect as to color and form in the furnishings. The end of my studio not seen in the pictare I have made into a cosy nook, furnished with Turkish divan and cushious, tropical plauts to screeu the window, the walls huug with pictures (in sepia) of the masters, pianists, several uotabilities in the opera world, and a few interiors of noted theaters, showing orcbestra and stage-making a resting place for early comers, and divided from the main room by Bagdad hangings. I have also a musical-literary library, the value of which as an adjunct to the studio was evidenced one day hy affording me an opportunity to show and read to an anxions pupil a synopsis of the life of Sebastiau Bach, thus lending impetus to a desire on her part to read up lives of musicians.

"Best position for piauo is shown in picture. The corkscrew' stool is an abomination. Literary work and all evidences of same, nuless of a musical character, should be eschewed.

"Having found a room with wainscoted ceilings, ceiled in panels of resonant pine, lighted by five windows, I fixed upon it as a fitting place for my studio. A A public haliding is surely the place for a studio, near a in the room. It should stand in such a manner as to board cover. While for its finishing there is only one rule, the shield must be wadded, fined with sort wilk. Patch of green, public square, or park; but not one occupied solely by glaring, merceuary, mercantile signs and glass doors. Dusty, trade-worn stairways and dark ap for children. than pleasant. It will give more antifection than nine of some mark all approaches. In my case, the cosy nook teacher wishes his looks, desk, and blackboard within of ninety drawing-room adornments.—" Music Trades. accommodates all early pupils."

criticism; consideration for labors hesides music which a sion requires. Heavy draperles are bad for the tone. popil has to do; a belpful spirit toward the dull and no All articles of furniture or decoration sufficiently light

"5. I prefer a large room. The tone is much better . This depends upon convenience of location and

as possinic, without knocking, in duct to accordance ing the present lesson.

"I have furnished my own mnsic-room in accordance with my ideas of what is useful and pleasant for both teacher and pupil, and will send you a photograph."

FROM DR. HENRY G. HANCHETT.

"In furnishing a studio I should endeavor to cultivate the taste of my pupils, as fir as may be, by having everything harmonious and not too crowded, especially with hanqings and furniture calculated to deaded the topic of the piano. I should be particular to have a good light on the desk and keyboard, and to have the light counter of the piano. from over the shoulder, preferably over the left shoulder. Stools should be avoided. The best seat is a chair, with Stoolahould be rolled. aginet the beight. It should stand firmly. The stail of should contain musical works for reference in illustrations, and for four-hand reading with the pupil; and such literary works as may be quired to cincidate definition, highersphied dealists the critical opinions of the literary works as may be extracted by the literary works as may be stailed by the stail of the stail of the control of the literary works as may be stailed in the critical opinions of the literary works as may be station in the staff of the literary works as may be startly in the staff of the literary works as may be startly in the staff of the literary works as may be startly in the staff of the literary works as may be startly in the staff of the literary works as the staff of the literary works and the staff of the literary works are staff of the literary works and the literary works and the staff of the literary works as the literary works and the literary works are staff of the literary works and the literary works as the literary wor and in as quiet a place as can he found.'

A BEAUTIFUL DEVICE.

A DAINTY accessory, considered indispensable to her drawing-room by the mixtrees of a well appointed house, is the piano shield. More than established present in this room if we have the substitution of the construction of the most graceful tays, and may be a mate revelation of the most graceful tays, and may be a mate revelation of the most graceful tays, and may be a mate revelation of the analog of silk or satin, embroidered with a design suitable to the lustrument or consonant with the gueeral scheme of the orunament and color of the apartment. The shape, it being from their inches wide to the gueeral scheme of the orunament and color of the apartment. The shape, it being from their inches wide to form for making a mustical quotation with a single word "I would that my loves from Handels" "Largo" or the andante from the "Fifth Symphony" for, of course, all or any musical quotation indifferently would not be apposite. Embroidery or painting is used to decorate the key-A DAINTY accessory, considered indispensable to her Embroidery or painting is used to decorate



STUDIO OF SURAR LOYD BAILY.

"3. I prefer a bench—solid for adults and adjustable

"4. I see no objection to such combination. Every

board cover. While for its missing more is only one rule, the shield must be wadded, lined with soft silk, edged with a black cord—not a metallic one—and perfumed or not, as the chatelaine pleases. But even to those who object to seens, lavender flowers or orris root, with its suggestion of wood violets, can not be otherwise than pleasant. It will give more satisfaction than nine out

FROM THE TRACHER'S STANDPOINT

BY CHAS. A. FISHER.

WHY are musicians so frequently called on to render

whethere is a projection the promotion of classical and the seems there is always something of the sort of distinction in the community, then, in the name of all gendered, which leads to more thorough study, and one afoct—several people of more or less prominence, with that is self-respecting and dignified, let us leave our only be productive of the happiest results in its band. concoct some concert or musical entertainment at which the "professional" is politely requested to "assist."

The question comes home with especial force to music teachers

A conscientious teacher who has been occupied in the discharge of his ardnous duties during the day, if called on merely for a piano accompaniment to a few songs, will find that even charity work requires preparation. the soloist, which generally implies a disarrangement of on some instrument, the Imposition is quite as flagrant, if not more so

one professor should be singled ont for all this "thank

But there is another phase to the question, and a most nncomfortable and undignified phase it is,

People with fine honses, fine furniture, and (presum-

The following dialogue took place hetween two persons one afternoon in the vestibule of a large concert hall: Did n't you get my invitation ?"

The Professor: "Yes, madam, thank you; I got it this morning.'

your fiddle with you."

The Professor: "Thank yon, madam; you must excuse me, hat my fiddle does n't eat."

maician in accepting invitations of this character would union of masicians has been demonstrated beyond half hours conquered the greatest technical difficulty. be the possibility of obtaining pupils or being otherwise question. financially aided by the powerful "patronage" of such people. But, apart from the degrading nature of the teachers of the various branches of music. The club a simple, melodious piece played well to a magnifects admission, the hope that any considerable benefit is to meets one a month, and after a dinner, at which there display of keyboard pyrotechnics. be expected from "patronage" of this character is a is the most informal social intercourse, papers are read fallacy, amply substantiated in this particular instance hy prominent musicians upon topics of interest to the by the fact that the stardy music teacher above referred to registed a few years and, with a year confectable. to retired, a few years ago, with a very comfortable comin which any member may participate. The Manuscript petace the result of some filter petaco consequence one such a superior of the filter petaco consequence of the petaco consequence of the petaco consequence of the filter petaco consequence of the f society and the American Galist of Organists are two to transport all incorrect ideas and methods the New York societies that have accomplished great of "eternal oblivion." In respect of most one in the New York societies that have accomplished great of "eternal oblivion." In respect of most one in the New York societies that have accomplished great of "eternal oblivion." In respect of most one in the New York societies that have accomplished great of "eternal oblivion." In respect of most one in the New York societies that have accomplished great of "eternal oblivion." from his course of absolute and uncompromising independence in the matter of "thank yon" work,

which the entire community is more or less interested, or one instituted for some important musical object, there can of course, be no reasonable objection to the particity. Brooklym musicians, among whom were Dudley Buck, countered in the music; a small orchestration of course.

tainment of "gnests" he left to the capable amateurs,

who flourish in every community. Let us refuse to he subject to the perpetual call of every notable hasybody who seeks the attainment of some private end hy attempting to press into service our profession

and onr art. Let us cultivate ourselves so that we may be fit to apin social intercourse; a spirit of bonhomme is osteroil. near in the very best society, and then, if we think proper musicians who are inclined to revolve in a ten-foot circle. at any time to accept an invitation to some social func-Tathloons service:

Whenever there is a project for the promotion of charity tion at which we may expect to meet men and women are others," and a spirit of generous rivalry is con-

PROFESSIONAL RIVALRY.

BY PERLER V. JERVIS,

In professional as in mercantile life, "competition is It means the arrangement of a meeting or meetings with the life of trade." There is no tonic for stimulating a man to his best work like competition with half a dozen his schedule of lessons, loss of time, and frequently ac-wide-awake and progressive rival teachers. This rivalry tnal loss of money. If the teacher bea singer or a soloist should be generous, however, not selfish; friendly, not acrimonious. One should have no sympathy with the feeling that it is had husiness policy to accord the fullest Now, in a state of society under which everything is measure of credit to the good work of your rival. It is placed more or less on a commercial hasis, is it fair that worse business policy not to. The musician who is generons toward his competitors makes more friends, and It rests almost entirely with a few, who become more or n the long run gets more hasiness, provided he he worthy of snpport, than the small-minded teacher who whole matter, and that is intelligent study. can see no good in any work not done hy himself.

While the musician should he generous in his treatably) line pianos are continually issuing invitations to ment of his professional brethren, it is equally his duty there is very little, if any, musical understanding. To "musicales" or gatherings of that ilk, which musical at all times to denounce charlatanism, quackery, and professionals" are requested to attend with the imfalse pretensions. The writer has in mind a musician of sufficient; the player must know why a certain way is plied purpose of having them contribute to the entertain-sound attainments and excellent bodily health, who right and the other wrong, and it is the teacher's day could make a good income from his profession, but to prepare the student to read understandingly. This prefers to live ou loans (which, it is needless to say, are can only he done with a fair knowledge of theory never returned) ohtained from his hrother professionals. The Lady: "You failed to come to my last party. Have no mistaken kindness for this class of men, who are does not suffice any longer; one must understand the a disgrace to the profession; in regard to them, as well as nature of music. The Professor: "Yes, madam, thank you; but I was all forms of charlatanism, speak with no nncertain sound; hut let every good teacher have your kindest sympathy The Lady: "But I wantyon to he sure to come, now, and cooperation. The more good teachers the letter the to the next one. You received my special note, did n't public is educated, and, as a consequence, the more demand there is for good teaching.

testions have their societies, which meet at stated litter vals to discuss new methods of working, and other subsections of the control of th jects of interest to the profession. It is much to he regretted that musicians have not also such an organizait as well, must think independently, criticise inde-And so the hrilliant program at my lady's next musisegregation, and would gain immeasurably by organizabecause that which one critic will praise another will tion. Teachers in the smaller towns lose much by pendently, and not rely upon newspaper comment, cal dinner was carried out without the assistance of that
tion for social intercourse, mathal coiperation, and study,
condemn. It is immaterial to the unprejudied whether
the study of the social intercourse, mathal coiperation, and study,
condemn. It is immaterial to the unprejudied whether
the study of the social intercourse, mathal coiperation, and study. Two or three organizations of this sort have been so the player is said to be a "first-class artist," if singers

The Clef Club of New York City is made up from musician will hear and indge for himself, and will prefer

One of the hest examples of what organized effort can limited but appreciative andience would meet in a small In the rare event of some grand and noble charity in of the Brooklyn Institute of Arts and Sciences." This accomplish is furnished by "The Department of Music hall (really more a chamber) and listen intently by the Department of Music department was organized in 1890 by a number of effects was listened to attentively, because the interest pation of musicians, as of any other class of good citizens.

But as a general rule of conduct let us never forest that Harry Rowe Shelley, R. Huntington Woodman, John much enthusiasm as monster organizations now create But as a general rule of conduct let us never forget that object was to advance the interests of art in Brooklyn, was dependent upon the artistic value of the compositions attached to our calling. Let us seek, hy every means in our power, to elevate From an original membership of eight or ten the departand its work has been conducted on educational lines. tion, not upon the volume of sound. that calling, and the noble art of which we are the humment has grown until it includes every musician of
musical culture than at any other period. Will we see
musical culture than at any other period. Will we see le exponents.

Let the "thank yon" work and the musical enterfirst year with a few concerts, its operations have been be able to answer this question. prominence in the city, some fifty in all. Starting the return to simplicity? Only succeeding generations will

gradually extended until the present season, who fifty-two concerts have been given, which have covered almost the entire ground of music with the exception of

Twice a year there is a dinner of its Advisory Read at one of the prominent clubs. Here the members men ening effect upon the individual members

If in every city and large town there could be an organization of musicians on the lines of the Clef Club. or, better still, the Brooklyn Institute, it would work much for the cause of music, and create a friendly feeling among rival musicians that would be of great advantage to every memher of the profession.

THINKING IN MUSIC.

BY OSCAR MÜRICKE.

Translated for THE LTUDE by E. F. W.

THE culture of music, in the true sense of the word, it is to be regretted, is very much neglected in our time. less prominent for a period. One thing is lacking in the

There is a great deal of solo and four hand playing in play in time, correct and with proper shading, is not

"Thinking in music" must result in a recognition of the fact that only he is qualified to teach who can produce intelligent playing.

Real teaching will lead step by step to an intelligent conception of compositions and their proper interpre-Members of the legal, dental, medical, and other protation. The student will be able to criticise from a fessions have their societies, which meet at stated inter theoretical standpoint, and will see ideas and musical

A critic says one must not only feel music, but think Two or three organizations of this sort have been so the player is said to be a "first-class arius, a recognization of this sort have been so the player is said to be a "first-class arius, a recognization of this absolute the plants has for two and one of the player is said to be a "first-class arius, a recognization of this absolute the plants has for two and one of the player is said to be a "first-class arius, a recognization of this absolute the plants has for two and one of the player is said to be a "first-class arius, a recognization of this absolute the plants has for two and one of the player is said to be a "first-class arius, a recognization of this absolute the player is said to be a "first-class arius, a recognization of this absolute the player is said to be a "first-class arius, a recognization of this absolute the player is said to be a "first-class arius, a recognization of this absolute the player is said to be a "first-class arius, a recognization of this absolute the player is said to be a "first-class arius, a recognization of this absolute the player is said to be a "first-class arius, a recognization of this absolute the player is said to be a "first-class arius, a recognization of this absolute the player is a recognization of the recognization o

Only after thoughtful study has removed all erroneous tempted to wish for the "good old times," when a

THE ETUDE

RY J. C. FILLMORE.

LETTERS TO A YOUNG MUSIC TEACHER.

T PTTER V.

To W. E. S .- You think it is high time that I should my something about teaching technic. So do I. While as sometimes about the solution of the satisfied and the resulting tone will be wooden or worse. The and ought not to he satisfied merely to teach pupils to chances are that pupils tanght in this way will never and notes and to translate them on to the keys of a acquire a good touch. If they ever do, it will be hy unpino, it is equally true that it is your business to teach learning, or at least greatly modifying the teaching they pupils to play the piane. That is what they expect of received in the heginning. The natural position of the hand is not the "schoolshat you must do. And there is no such thing as play- correct" one of the books. I do not say that you are ing the piano at all without "technic." Least of all never to teach this; I will come hack to this point later. on one adequately interpret the great works of the great Bnt I advise you not to say anything at all about "posimasters without mastery of one's technical means of tion of the hand" when you begin teaching a child techerression. Technic, then, is indispensable. And the nic, Nor would I begin with a finger-action, nor with Noner it is begun and the more thoroughly the study any kind of a blow on the key. The blow principle has of it is carried on, the more speedy and complete will be the mastery acquired by the pupil.

Do you ask: How shall you begin? What feature of You will, perhaps, be able to answer these questions for marked to the Steinway agent : "Your firm does itself pure tone. harm by sending ont such a piano as that to represent their factory." To which the agent made no reply. But on the very next evening another concert pianist played a Steinway piano in the same hall and elicited such a beautiful quality of tone throughout that I took occasion to say to the same agent : "That, now, is the kind of piano the Steinways are snpposed to make; that is a beantiful instrument." "Why," said he, "that is the same piano that was played last night. It is the Grand I had in my warerooms, which you know so well." I could hardly helieve it; hut so it was. The difference was simply and solely in the touch of the two

Touch, then, is the first and most important quality in the technic of piano-playing. You must cultivate it from the beginning; first, last, and all the time, or you will get no satisfactory results in the way of expressive playing. There are many who will tell you that touch is purely a natural gift and can not he learned or taught. have even heard this opinion expressed by musicians and critics who were generally well informed. Do n't you believe anything of the sort. I am very snre you know better than that already. Neither you nor your classhates would have had any such expressive touch as you now show if you had not been taught how to make it. You can teach it; and it is your business to teach it.

But you want to know how to hegin to teach it to children. Well, then; let me first tell you how not to begin. You will not succeed in giving any child a good louch if you teach him at first to hold his hand in any sort of constrained position. I know very well what the usual books of "Technical Studies" such as Plaidy and Lebert and Stark will tell you. Throw Lebert and

THE PRINCIPLES OF MUSICAL PEDAGOGY, Stark to the dogs at once. As for Plaidy, I know thoroughly what it is good for, and I will try to tell you before I quit this subject. But I can most solemnly assure von that the Plaidy methods are not good to produce a good touch at the start. If you use them at the outset with children, you will, in ninty-nine cases ont of every hundred, get a cramped, nunatural position of the hand, a stiff, constrained action of the fingers, and a touch about as sympathetic and expressive as if the keys were strnck with wooden mallets hy an automaton.

its uses, as I shall try to show yon hereafter. But I would begin with a pressure touch made by the np-arm movement. My experience is that the hest results are the technic of piano-playing shall you take up first? to be obtained in this way : Teach the child to swing his hand free on the wrist, the hand hanging naturally. warself, if you define clearly to your own mind the Then let him drop the tip of the middle finger (hecanse aims you have in view in teaching the technic of the that is the longest) on some key, say the E indicated hy pano. First, then, you desire that your pupils shall the fourth space of the trehle staff, lightly, so as not to produce a good quality of tone, do you not? And you press it down. Next, let him drop the wrist as low as it will not becoutent until they are able to produce at will will go, the tip of the finger remaining lightly on the and do produce habitually the hest tones of which the surface of the key. Then let him produce a tone hy instrument is capable. And I think you already know suddenly raising the wrist as high as possible, imposing very well that the one condition of eliciting good tone the whole weight of the arm on the key through the quality which is under the control of the player is finger-tip, with every joint flexible. After this has been touch. The other conditions, such as the hardness or done a few times, begin with the thumh and produce softness of the hammers, the place where the hammers tones in a similar way from each of the five successive strike the strings, the quality of the sounding-hoard, etc., keys, C, D, E, F, G, clinging to each key until the weight are settled by the maker of the piano. But the player, of the arm is transferred to the tip of the next finger. by his touch, determines how the hammers shall strike Count slowly, "one, two." At the word "one," drop the strings; and that is a condition of the utmost importance, as you are already aware. I have heard a the wrist suddenly and sharply to its highest point, putconcert pianist with an enormons amount of technic, or ting the weight of the arm into the finger-tip. Count "execution" as it is called, i. e., the ability to get in a evenly. In this way you will elicit a pure tone at the ust number of notes per minute and to make the piano ontset; you will get a degree of power not obtainable thunder, -I have, I say, heard such a pianist produce from any child's finger action, and you will accomplish a such tones from a first-class Steinway piano that I (sup- perfect legate. Above all, you will avoid all stiffness posing that he had brought his piano with him) re- and constraint, those fatal enemies of good touch and

WRITING FOR THE PRESS.

WRITING for the press is something of a trade. It demands some practice to acquire a concise, careful, and yet easy, flowing style of expression. Editors are often ohliged to give hints to would-be writers. The following, which is going the rounds, contains some very good snggestions that should be of value to those who would write for the press, whether musical or otherwise :

If you've got a thought that's happy, Beil it down.

Make it short, and crisp, and snappy—
Beil it down.

When your brain its coin has minted,
Down the page your pen has sprinted,
If you want your effort printed,
Beil it down. Boil it down.

Take out every surplus letter-Roll it down. Fewer syllables the better-Boil it down. Boil it down.

Make your meaning plain; express it
So we'll know, not merely guess lt;
Then, my friend, ere you address it,
Boil it down.

Roll out all the extra trimmings-Boll out all the extra trimmings—
Boll it down.

Skim it well, then skim the skimmings—
Boll it down.

When you're sure 'twould be a sin to
Cut another sentence into,
Send it on, and we'll begin to
Boll it down.

DON'TS FOR YOUNG PIANISTS.

Don't begin to learn the piano if you don't mean to stick to it, and unless yon hope to live a quarter of a century after commencing

Don't leave off sticking to it because your neighbors complain : neighbors are impossible people mostly.

Don't play on a decrepit piano-it is stopefactive. Don't hav a chean new one-it is sheer prodigality

Don't engage a chean teacher-nnless von can afford to pay him to look on. Then he might learn something. Don't have an expensive teacher nuless he's some thing more than expensive. Most of them are-they 're

Don't have an idiot-that is, don't be an idiot. Do n't try to teach your master-dismiss him.

Do n't neglect your scales, or when weighed you'll be found wanting.

Do n't spend much time in adjusting your seat-your listeners may be sorry you sat down to it at all.

Don't think to disarm criticism by saying, "Oh, I haven't practiced for ever so long." Ten to one it will be self-evident.

Don't play trivial pieces either when hy yourself or in the presence of others.

Don't play with dirty hands. Dirt disfigures the

keys and impedes your execution. Don't ahuse the pedals: if you don't know how to

employ them, leave them alone. Don't skip difficult phrases; rather skip the easy

Don't take a piece in hand nnless you mean to master it: if your technic is inadequate, put the piece aside nntil you are able to cope with it : do n't boggle at what is beyond your present powers.

Don't be in the pitiful position, when asked to play, of having to reply, "Oh, I haven't brought my music with me." Carry a few good pieces in your head.

Do n't wait for repeated requests before you consent to play. The more will be expected of you the more you need pressnre, and you may prove a sore disappoint-

Do n't be dejected at slow progress.

Don't be concelted at quick progress. Don't attempt to tine your own piano; you will

snrely make a mess of it. Don't make a what-not of your piano.

Don't practice your five-finger exercises always in the tenor part of the keyboard-give the hass a tnrn, and so equalize the wear on the instrument.

Don't forget, in practicing, that an ounce of technical studies is worth a pound of pleces, if the quality of the practice be right.

Don't regard your exercises as a dreary imposition : yon can't be an artist without taking pains. - Ex.

-At the present time there is a very considerable difference of opinion among piano teachers as to the value of scale practice. Mr. Emil Liehling, who is one of the most thoughtful and intelligent piano teachers we have, has often referred to the fact that in modern music we do not find scales or arpeggios as such, but simply musical ideas carried out, and it is a question in his mind of how far the practice of scales is any fit preparation for playing this modern music which has no scales in it. I am of the opinion, however, that there are certain uses of scale practice which makes it advisable to retain it to a moderate degree; at least, for some time longer; but in order to get out of it any important practical good, it is necessary to combine with the scale practice other exercises in rhythm and in touch.

Perhaps some reader would like to ask what will happen if scale-practice is done away with. To this I answer, I doubt whether it will be done away with for many years to come, although it will take relatively a less important place than it has done in the past, and what will be done in place of it will he a further development of double scales, and the practice of Bach for the clear development of musical ideas. In the long run, however, piano pupils have to practice all sorts of material, because the keynote of a finished snecess is a wellinformed versatility. -W. S. B. MATHEWS, in "Musical

THE FRATERNITY OF MUSICIANSHIP.

It is not until of late that musicians have felt the need of and taken steps to establish the fact of their brotherhood by organization. It has shown itself in the last few years by the growth of such societies as the American been accomplished.

anything like organized recognition in that most important hranch of musical work-vocal culture.

apparalleled in any other profession. Physicians, drng-organize on a platform, let us organize under a platform. of voice has had reference solely to this item of the form gists, lawyers, ciergymen, even educators, address themseives one to another in harmony, ail because they find some fundamental principles upon which they are in CONVENIENT MAXIMS, FORMULAS, ETC., FOR accord; conceded facts behind which they can all retreat with safety when approached by the man with theories, who is their common enemy. The vocal profession are all and only men with theories. There has been no standard; there is no standard as yet upon which all can agree, not even a principle sufficiently well grounded to make it possible for its adherents to feel that they are strong enough numerically to stand the humiliation of comparison or the surcasm of cynical opposition. It either of the others. It means the vitality of a tone, the music teachers for improvement? This, as a general matters little whether the opposition harmonizes or not; its carrying power, and the intensity with which it those who unite in it are in sympathy when their shafts expresses sentiment. Accuracy of intonation, neatness point toward a minority. Therefore we feel like the of attack, agility of execution, proportion in shading, man with a mission-deeply desirons of presenting a elegance in vowel utterance, and extension of compass platform upon which the vocal profession may stand, the are dependent upon what is included in this department. this manifestly desirable element in the voice so many

would word it somewhat as follows;

"Wanted, one or more principles underlying the Wanted, one or more principles underlying the structure known as vocal economics, which shall compass the end of uniting all members of that profession and which, taken as a basis can be depended upon as a ground work for future and general organizations.

In answer to this advertisement we would expect a by many listeners. reply somewhat as follows:

To the Chalrman of the Committee on Organization Dear Sir :- I herewith submit for the adoption of the ew vocal consistory the following brief clauses, which I hope will meet with your approval

First, -this organization shall be known as the Vocal Teachers' Guild

vocal reachers Guild. "Scoond, —its object shall be: First, to advance the interests of all vocal teachers; second, to establish a system or rules of action to which all shall agree and by which all shall govern their conduct in their future no (essional relations; third, to grant certificates or cards of membership, possession of which will indicate the holder's identification with this body and the control of the control of the cards of the control of the tion with this body, and shall also serve as a guarantee for his standing of a teacher of

nuging.

Third,—a committee shall be appointed whose dnties it shall be to examine all applicants for member-

dhues it shall be a camanic an approxime for member-ship and pass upon their qualifications.

Fourth,—all those who have been accepted by this committee shall be known and recognized as members of the Vocai Teachers' Guild.

"I have other ideas for the extension of these articles ement, hnt presume the above will be sufficient to make a start. "Yours truly, "A VOCAL TEACHER."

Guild of Organists, the various manuscript societies, and ever reached, even in thought, in the direction of orthe national and State associations, and much good has ganization. It is extremely improbable that any self- with the country "-admirable advice to one who had respecting vocal teacher will consent to be adjudicated the twenty thousand dollars. Most young men, how-Musicians have been brought in contact with one by any committee of other vocal teachers. It is equally ever, are more in need of advice regarding the accumanother, and many opportunities have been made for clear that an examining board of any but vocal teachers specialists in the various branches to give performances would be absurd. Thus is our Vocal Teachers' Guild themselves as well as to enjoy the work of many, if not with its articles of agreement of no avail. To be sure, most, of the celebrated American artists. While this is organists and planists consent to examinations and true in other branches, we have as yet failed to attain to receive certificates from their superiors, but the difficulty under our charge. By attending to the two negative here lies in the fact that there are no superiors in the processes in our three-item formula, we allow usture to estimation of the vocal profession. Nearly every vocal do much, perhaps all that is required beside these; but Organists can agree to disagree, and fraternize with teacher views the rest of the profession as a pyramid of generally the voice teacher can secure more decided and that understanding. Composers give the glad hand to which he forms the apex. This multiplicity of apices satisfactory progress by intelligent attention to the other their confrères at the manuscript concerts, irrespective of in combination makes a dead level, above which not one department, the positive element in our three-item what they do and say when ont of reach of the objects of has risen; above which not one can rise until all the formula. their criticism. But the singing master has not as yet others have perished. Is not this a humiliating state of Some of the greatest singers at length came to apprearrived at that point where he is willing to do much hat affairs? Yet there may be hope. Let the readers of THE ciate the possibilities in this direction, and, of their swa condemn the modes or methods of his professional com- ETUDE send in suggestions for the platform, and we will accord, long after their student years, give themselves petitors. It interests us to look for the cause, and we submit it for approval. While there is life in the pro- special exercise in it. For instance, all that I have bear certainly shall not have far to look. We find a condition fession there is hope for its conversion. If we can not of the utterances of M. Jean de Reszke npon the theory

VOICE TEACHING.

BY FREDERIC W POOT

In regard to the placing or the focus of tone, another department in our three item formula, there is much to Moreover, if such voices as these ever feel the need of be said. The excellence of a voice is more dependent this department of training, how much more is it necesupon this department of tone production than npon sary to the poorer voices of all grades that are brought to

control of the hand in painting, and it is to the effect of ting all resonance practice, assuring their pupils that If we wanted to advertise for such a platform we the voice what placing the hase of a vibrating taning the true to the rocces will come right in time, and informing the fork npon a hard substauce is to the sound of that

> focus insures him may breathe hadiy and constrict the throat: in other words, may offend in both of the other if nature supplies resource, this conservative teaching departments, and yet be considered an acceptable singer may be the best possible. But, on the other hand, it is

> We all know the throaty, pinched-voice tenor who, with his chiu in the air, whines out sentimental ditties operation may never he exact. Then there is the case of to the great delight of an average audience. These the second violin in the orchestra, the only one who was hearers perceive a certain elemental intensity in the uever heard to play a wrong note; afterward it was voice and do n't mind the other things.

> No matter how well a singer may manage the hreath hy means of the breathing muscles, his sustaining of of the vocal formula all questions of resonance, or, at phrases will be faulty without the cooperation at the least, of touching very lightly upon that subject. If any larynx, the economy in the hreath used in tone formation, which is involved in the department of tone focus, No matter how thoroughly one devitalizes the opposing the other two departments, such as throat constriction throat actions, the negative part of tone production, the

> positive element which we are now contemplating. Professors of voice culture, however, are, as a rule, process as false. The effort to give the pupil the recommendation of the condemnation of the recommendation of the condemnation of the recommendation of the condemnation of extremely shy of this department; nearly all touch upon which he should have has gone wrong, and the teacher to the control of it to the extent of directing that the pupil's tone he forward in the mouth, hat anything more specific than voice,

that is apt to be regarded with suspicion. It may be interesting to inquire into the reasons why the most important thing about tone production is so little considered in what is written and spoken upon the

In the first place, unture supplies the element of clear resonance so liberally to the hest voices that it develops in the natural order of things without special guidance As was said hefore, the possessors of the hest voices and their teachers are the oracles in the world of voice call. nre, and these are not brought into close contact with the problems of this department. They have, as it were, wealth to expend, and do not need to hamper themselves with questions of ways and means. There are like the American sage of a past generation, whose Now, the foregoing is as far as the vocal profession has advice to the young men of the East was to take twenty lation of means rather than the expenditure of them, and the parallel holds good in voice culture.

Poverty of resource is what we voice teachers are confronted with in the case of a large number of voices

"In organization there is strength." Let us organize. ula, and all that I have heard regarding the vocal practice with which he fortifies himself hehind the scenes may also he classified in this department.

It would appear that some of the greatest voices find help from the practice of the tone focus, or what is sometimes called "sounding board work"; and we may infer that had it heen done correctly in their student years, it would have been an acceptable addition to their method. proposition, may need no argument in support of it. When it presents itself as a practical problem in the studio work of teacher and pupil it is quite a different articles of agreement to which all would gladly affix Indeed, it is the key to every excellence of vocalization. undesirable elements seem to get entangled withit. A It is in the control of tone what the mahl-stick is to the great multitude of teachers beg the entire question, omitpublic that in their methods of teaching they never "force a voice." This claim is quite true. The holding-One who has the clear, telling tones which a good hack policy never forces a voice; and if the pupil's mind often like the clock which does not go: it is absolutely right twice a day, whereas the timepiece that keeps in found out that he played with a greased bow.

There is a good deal of worldly wisdom in leaving out experience on the teacher's part to avoid false action in result is nusatisfactory without the comperation of the of wrong action with that which is right leads to an unsatisfactory result, and to the condemnation of the whole

and the other items in this direction, it is supinspiration bring the arms up to the level of the shoulders, If there is no improvement of the feel of the sho and during expiration let them fail slowly down. tescher accepts no responsibility in this particular, saying that he did not make the voice and can not put into it analities which it does not possess—a specious claim which is half right and half wrong. This teacher is snre to be an advocate of the two-item formula, and especially serere npon those teachers who "force voices"—those aggressive teachers who, rightly or wrongly, make effort in the third department.

There is much more that might he said regarding the suffice for the present.

ALBERT BACH ON BREATHING.

"LIFE depends on hreathing; singing, on artistic breathing. The first breath is the heginning, the last full or pleasant tone, while with an artist even when the end, of our life. The hreath is like the oil in a singing piano his voice is full and round. The secret is lamp; just as the lamp ceases to give light when the oil that the latter allows no waste air to escape through the is consumed, so in the same way the sound ceases when vocal cords without producing sound. The amateur ever the hreath is exhausted. In ordinary life we hreathe loses a great deal of hreath without hriuging the air involuntarily, for we hreathe while we sleep; hut for into sounding vibration. One part of the air thus needaristic singing we must study the art of hreathing, so lessly escapes, and the tone is consequently weak. If that we may become able to sing a great deal with a the singer, therefore, in producing a tone, uses too much small volume of hreath; and the old Italian masters air, his tone will lose in fullness and body, just as an justiy said, 'The virtnoso in hreathing is nearest to the oil-picture loses in beauty and clearness if the artist uses virtueso in singing.' The student should, above all, first too much oil. The middle notes of our voice require the distinguish hetween superficial and deep hreathing, and least air; the lowest and the highest notes require more. avoid the former. We may occasionally use the natural light breath, if the nature of the composition allows it. This light breath the Italians call mezzo respire, hut this ing. These styles of singing, accordingly, increase both method of hreathing requires no special study for its acquisition.

"Superficial or light hreathing consists in the elevation of the upper ribs and the hreast-hone and collar-bone, and every singer must aspire to this accomplishment." and is therefore sometimes called collar-bone hreathing. In this way but a small portion of air is taken in, and it goes, of course, no great distance beyond the windpipe. The breath remains constantly close to the larvax, and makes the singing strained and breathless, with an nugainly heaving of the chest; and hreathing in this way mikes one tired after a very short time.

breathing is to be persistently cultivated. To this end lower part of the chest, the diaphragm heing energetirashes down into the lower lobes of the lungs, which then rest flat on the diaphragm, than hy the gasping for air with the mouth which accompanies superficial

retaining, by the deeply depressed diaphragm, the hreath thus obtained, and allowing as little as possible to escape npward. This healthy way of hreathing, which strengthens not only the lungs, hut also the organs of particularly in the morning, even when one is not singing. "It is a matter of course that calm, deep hreathing

conveys more air into the air channels than the ordinary way of superficial breathing. Accordingly by the first method a larger quantity of oxygen is introduced into the organism, we widen our chest, we strengthen our lungs, and we improve our digestion. The inspiration must be an imbibing, and the expiration a gradual flowing out rather than a rushing in and puffing out of air.

The best and simplest way to accustom one's self to deep breathing is to stand upright, and, folding one's hands on the top of the head, to draw in the air as gently and as deeply as possible, retaining it well down by the diaphragm for from ten to twenty seconds. I may also recommend the following as heing to the purpose: Pass a stick across the hack through the bend of both the chows, taking the arms well forward, and in this position breathe gently and deeply. By this procedure disphragmatic breathing is induced to a remarkable degree, while it is also conducive to a good carriage.

Naw, if he makes no effort to push for progress in this "The following two exercises are also advisable: Join Now, if he makes no cases to provide the pupil right in the ohvidirection, but simply keeps the pupil right in the ohvithe hauds behind the back, carefully maintaining an direction, but samply seep and the throat, he can defy erect posture, so that the shoulders are drawn well down. ost conditions of the measurement in resonance of tone and breathe deeply. The second is: Breathe deeply and offices. It there is the second is: Breathe deeply and and the other items in this department, then all is well. slowly through the nostrils twenty to forty times, during

"The student should, as often as possible, breathe quietly through the uose and retain the air in the lungs hy contracting the diaphragm. The shoulders must never he drawn np ; only the chest is to expand and to arch ont forward, and then the air should be allowed steadily to stream forth for the formation of the tone. The expiratory muscles must never force the air against the vocal cords, but should allow it to flow out gradually, otherwise the voice will tremhle. If we force the sarrity of instruction in this department, but this must air against the vocal cords they are disturbed, and their regular wave-like vihratious are interrupted; by this a shaking and trembling is produced, resembling that in an organ when the infinx of the wind in the monthpieces of the pipe is too sndden and vehement. We often hear amateurs who sing forte without producing a Portamento, legato, and the messa di voce (crescendo and decrescendo) require particularly quiet and deep hreaththe oxygenation and the decarbonization of the blood, The ability to produce a beantiful, rich tone with the most moderate expenditure of hreath hetokens the artist,

TEMPERAMENT.

TEMPERAMENT is an innate quality—subtle because it is innate-which characterizes the work or efforts of a intellectual or artistic side of his subject. Its effect is to arouse, in a certain class of listeners, precisely the "lastead of this injurious mode of breathing, deep same emotions which control the singer at the time, The investigation of the subject is usnally confined to belongs should be allowed to expand most freely in the subtleties. Its display by a singer is the signal for uncally contracted. In this way a far greater amount of air qualified landation on the part of some and caustic comment from others. Why a quality that appeals so powerfully to one class should provoke such antagonism in another is a question often asked. The strongest likelihood of getting at the solntion of the problem lies "Let the student diligently practice the art of firmly in a study of the two classes so differently affected by it.

It is no evidence of a weak intellect when a strong man is moved to tears hy the rendering of a hallad hy a singer who has temperament; it argues that his emotional susceptibility is keen. His musical training has digestion, should be practiced daily in pure and fresh air, uot, as yet, heen sufficient to enable him so to appreciate uot, as yet, heen sufficient to enable him so to appreciate technic as the trne vehicle of thought that he must needs identify art or temperament with it to attain to the so-called highest type of musical enjoyment. One shows exceedingly poor taste who, because he has risen in the musical scale to a point where he feels he can patronize what he is pleased to term morbid sentimeutality, fails to accord due respect to that quality of impressionability which moistens the eye and quickens the heart-beat of those who have not been privileged to enter into the higher and more refined, even though it

be less ecstatic, enjoyment of music. Temperament pure and simple is not susceptible of Temperament pure and simple anot susceptible of great development. A student sensitive to his vocal shortcomings often falls to great development. A student sensitive to his vocal shortcomings often falls to great the special shortcomings often falls to great the special shortcomings of the special students. The great confidence in, his vocal next runners. The great can stitute for temporal next runners. The great can be stitute for temporal next runners, the great can be specially specially

THE VOICE AS A FACTOR IN OUR CIVILIZATION.

Is the vocal instrument receiving its share of attention in the educational policy of the American people? The part it plays in our civilization, independent of its uses in conversation, can hardly be estimated. Let us ennmerate some of the groups of our population who used a clear understanding of the right use of the voice. First we have the hundreds of thousands of children who are taught to sing in the public schools; the many addi-tional thousands who receive a higher degree of culture in the boy choirs; the many thousands more who receive better or worse training in the select or private schools, convents, and academies; the Sunday schools and the religious and temperance societies, such as the Epworth League and Christian Endeavor, furnish additional thousands. Then there are members of churches and congre gations who sing, and a vast number of chorus singers who receive excellent training in choral organizations in nearly all cities or in singing schools in the suburban districts. Also the church choirs; the German singing districts. Also the conrect choirs; the German singing societies; the college glee clubs, and other male organizations in and out of the universities. The hundreds of students in music schools whose voices have been selected from among the numerous classes above quoted as being worthy of more advanced culture; the many hundreds of electionists who are developing the vocal instrument or electionists who are developing the vocal instrument for the special needs of that profession; the hundreds who are training their voices for theatrical and dramatic purposes; the small army of students in the theological seminaries, whose voices need most careful and wise direction for successful and itorium work; and, finally, the many ambitious men who aspire to oratorical excellence whose goal is the various legislative halls of our great

Iudeed, vocal culture is far-reaching in its infinence npon society, both in relation to the advancement of the then, should its importance not be recognized? What other function, he it related to morai, civil, or educational growth, can compare with it on the score of its nniver-sality or its influence? Welcome, then, to the prophet, whether man or woman, who shall one day formulate a whether man or woman, who shall one cast formulate a law or a group of laws so complete that npou their re-sults all classes of voice users may rely; the adherence to which shall result in vocal health, in vocal perfection, in the establishment of the vocal instrument on a piane so ideal, so true in its halance hetween art and nature, that it can he assailed by none or for any reason

ANSWERS TO VOICE QUESTIONS

K. B .- Q. 1. What is the quickest method of acquiring

the trill?

A. The quickest method of acquiring the trill is to as innate which can be a superference only an indirect relation either to the performer, bearing only an indirect relation either to the practice it slowly and regularly in rhythm until one is practiced to slowly and regularly in rhythm until one is a more than the two notes employed in the trill are established to a relation of the lished properly, and then increase the speed by shorten ing the notes one-half. Care should be taken to accent gently the first note of every group either of four or size

A second and perhaps the best exercise, much used, is A second and pernaps the best exercise, much used, is the practice of consecutive groups of triplets on the two notes, which necessarily alternates in accent between the upper and lower; this can also be doubled in speed, throwing the heavy accent on the first note of the group of six, still retaining the subordinate accents as practiced

in the slow form.

Another and not as generally used method of acquiring the trill is to establish the tonality between the upper and lower note by three or four slow tones, then sudand lower note by three or four slow tones, then sud-denly attempting to shake the voice rapidly between the two tones thus carefully established. This last exercise is most efficacions when applied to tones removed but one half step from each other. Q. 2. What is the most effective method of making a

stiff threat fiexible?

First, carefully intoned arpeggies, increasing the Apel as rapidly as is consistent with the maintaining of absolute clearness and truth to pitch. Second. Practice all scales, againing with three notes, increasing the speed and the pitch applications of the pitch and the pitch applications of the pitch and pitc stiff throat flexible

3. How may one slng "e" in words on high notes

with ease?

A. By keeping the cavity in line hack part of the throat even more widely open than on open vowels.

While it may seen incommon, it is mone the less true that one who sings the word of the control of the with some other word with a short sound of "i," very few of which occur in onr language—sinned, for example.
On all other occasions it should have the long sound as in, or rhyming with, the word "find.

THE following are the answers to the puzzle in the history of music, published in the April ETUDE :

1. Pope Sylvester. 2. Guido d'Arezzo. 3. Adam de la Hale 4 Jenny Lind 5 Robert Schumann 6 Johann Sehastian Roch 7 Franz Liest 8 Joseph Haydn 9. Franco, of Cologue. 10. Josquin Desprès, or Deprès, 11. George Frederick Hindel 19 Lang Guidiocioni 13 Palestrina 14 Giacomo Carissimi 15 Girolamo Frescohaldi. 16. Felix Mendelssohn-Bartholdy. 17. Vincenzo Galilei. 18. Giacomo Meverbeer. 19. Franz Peter Schubert. 20. Richard Wagner. 21. Jean Bantiste Lully. 22. Clara Schumanu. 23. Wolfgang Amadeus Mozart. 24. Claudio Montcyerde. 25. Nicolo Pagauini. 26. Jacopo Peri. 27. Ludwig van Beetho-

A great many answers were received, and we are glad to say that the greater number were correct in the main. It is exceedingly gratifying that so many of our readers are so well booked in the history of music as to be able to answer these questions. We believe that but few persons would be able to answer this puzzle off-hand. On the contrary, we feel assured that the majority of those from whom we heard spent considerable time in research in order to find answers. Another commendable point is that so many people had in their libraries facilities equal to giving the desired information. There can be no reason now to doubt that a more thorough, systematic, and liberal course of training is being carried on by American teachers, else such satisfactory results could not have heen shown. THE ETUDE will publish another puzzle shortly that will call for even more thorough study and much to the social features of the convention. do still more good.

Up to the time of going to press correct answers had been received from Adelina C. Keith, Toledo, O.; Etta N. Fitch, Rockville, Conu.; Niua B. Eakin, Beverly, O.; Alda Kirkton, Emporia, Kan.; Carolyn Nash, San Francisco, Cal.; Mrs. V. A. Potter, Dell Rapids, S. D.; Fay Schneider, Toledo, O.; Bertha M. Frost, Deering, Me.; Mary Anderson, Tecumseh, Mich.; Eloise Waring, Ann Arbor; Mary Carolau, Lyons, Iowa; Carrie L. Jackson, Dundee, Mich. ; Grace M. Came, Alfred, Me.; Carrie J. Roff, Newark, N. J.; Annie C. Holmes, Cumberland

Cal.; Alice G. Panl, San Autonio, Cal.; Mrs. Rosa H. Brubacher, Easthampton, Mass.

National Association has sent out the following an. singing, and what a pity it is that some of the loveliest.

City last June, have finally been adjusted, and the work or "Charm Me Asleep" ?- "Pianist and Organist." of developing the 1898 meeting is being rapidly pushed

expired, and we write now to trige your renewal; also to master's early days money was not very pleutiful.

broad but conservative lines, in which, as in the presodius meeting educational tooles and mattern relation

Them so attentively to the medicore dance music of a
to a wealthy amateur, which is glober and see
sodius meeting educational tooles and mattern relation.

The medical conservative lines, to which as in the presodius meeting educational tooles and mattern relation. ceding meeting, educational topies and matters relating seems long ago since I was playing dance music in to strengthening the teacher, as well as the nursil, will much characteristic to the second to strengthening the teacher, as well as the poptl, will made the heaper places than that pale creature. At that greatly predominate. The scope and plans in detail, time I was a beginning the proposition of the proposition greatly predominate. The scope and plans in detail their an interest man that pale creature. At that purpose of patting the instrument on the many will be placed before you in the amonucements of the provider the purpose of patting the instrument on the many will be placed before you in the amonucements of the provider to distribute the purpose of patting the instrument on the many will be placed before you in the amonucements of the provider to the purpose of patting the instrument on the many purpose of patting the instrument of the stopped particles and the purpose of patting the instrument of the stopped particles and patting the instrument of the stopped particles are particles and the particles are particles are particles are particles are particles and the particles are particles ar will be placed before you in the announcements of the moraling for during the daytime I had to arrange the tracing of the thick, and a law-spit which brings of the tracing of the thick, and a law-spit which brings of the tracing of the thick, and a law-spit which brings of the tracing of the thick, and a law-spit which brings of the tracing of the thick, and a law-spit which brings of the tracing of the thick, and a law-spit which brings of the tracing of the thick, and a law-spit which brings of the tracing of the thick, and a law-spit which brings of the tracing of the thick, and a law-spit which brings of the tracing of the thick, and a law-spit which brings of the tracing of the thick, and a law-spit which brings of the tracing of the thick, and a law-spit which brings of the tracing of the thick, and a law-spit which brings of the tracing of the thick, and a law-spit which brings of the tracing of the thick, and a law-spit which brings of the tracing of the thick, and a law-spit which brings of the tracing various committees. We have the assumme of the Program Committee that the musical programs (an outline drammed the standard and a law-adit wines of the committee that the musical programs (an outline drammed the standard and every evening I many points of value to the violin-fancier, and answer gram Committee that the mostcal programs (an outline drummed the piano for tavern dances. The best ideas of which it will be impossible to furnish at this early for my committee that the most of the piano for tavern dances. The best ideas as well as player. The description of the method of as well as player.

ANSWERS TO A PUZZLE IN MUSICAL HISTORY. experiences of last year have been seriously taken into consideration, and the errors in the matter of acoustics. interference, etc., have been provided against,

"The annual membership fee is two dollars (\$2.00) and the Executive Committee desires a prompt response in forwarding money for the same, on receipt of which member's certificate will be forwarded to you. Any member desiring a copy of the publication containing member desiring a copy of the publication containing the report of the 1897 meeting may have it by sending, WHAT IS GOOD MUSIC? Suggestions to Person in addition to the renewal fee, the sum of \$1.00, making the cost of membership and publication \$3.00. The book embodies the result of the conferences on 'Music in the College and University,' 'Methods and Results in Music Schools,' and 'Music in the Public Schools,' son's "Prelude" to state the raisen d'être of this per and addresses and essays from the most eminent men work. "The right to like or dislike a musical composiand women in the profession, all of which have an invaluable worth to every teacher and educator, containing freedom. It has been the happy experience of the as they do the most advanced thought and revealing the writer to meet with hundreds who were scarbing salient points in the progress of musical art; also the anxiously for the path that leads to musical salvation membership list, the constitution, portraits of many emiuent men and women prominent in American music, the minutes of business proceedings, and the valedictory of the officers and committees for 1898.

"As this book is of great value to students as well as to of Music. teachers, we urge that our members endeavor to advance its sale among their pupils.

"Fraternally yours,

" H. W. GREENE, President.

"JAMES POTTER KEOUGH, Sec'n. 13 E. 14th St., New York City."

The meetings of the Association will be held at the musician, as well as the dilettante, will find himself Waldorf-Astoria Hotel, which will undonbtedly add equipped with a broader, clearer view of the principles

TEMPTATIONS TO EGOTISM

THE great evil and vitiating influence in musical life and progress in professional standing is the great emphasis placed npon the personal and individual elemeut,-the temptations to egotism, self-display, vanity, self-conceit, and arrogance. Young women too often study music, not for the sake of the music, -although to their teacher and friends they are "passionately fond of music" and they would not admit that there was any The following sent answers correct in all but one instance: Emma T. Powell, Lexington, Ky.; Molly Philini their direction. To sing and play at musicales, teas, Ilps, Anburn, N. Y.; Sisters of Notre Dame Training and affairs, to gain compliments and win a little flattery By, Audarn, Mass.; Carrie Dill Hosmer, Orange, is the chief end and aim of not a few. Could the pleas-School, Wattnach, Alexe, Carter the Assessed and American and aim of not a rev. Count the presentation of playing concerted music with Mass.; P. Joseph Legenberger, prices of the price of the Huntsville, Tex.; M. H. Caldwell, Rock Hill, S.C.; Eva and money now in many cases wasted and the dissipa-A. Grant, St. Louis, Mo.; Helen Parcels, Los Angeles, tion of what passes for mental effort might be happily avoided. Of course, by concerted music I do not mean simply piano dnets or eight-hand pieces, but music for MUSIC TEACHER'S NATIONAL ASSOCIATION and piano, quartettes, etc., etc. To listen to something else besides one's own playing, as a necessity for the completion of the musical effort, brings a new element of THE Executive Committee of the Music Teachers' pleasure and inspiration. The same thing can be said of pieces of vocal writing, the Euglish madrigals and glees, "All matters in connection with the convention of the should be so utterly and universally ignored. How Music Teachers' National Association, held lu New York many solo vocalists have sung "Thine Eyes So Bright."

Some flateresting remarks of Brahms are told by his LHF SAULEN FILIDIE.

"With the expiration of the old year your membership friend Widman in the "Dentsche Rundschan." In the
Frederick Warne & Co. Price, \$1.25. -Some interesting remarks of Brahms are told by his THF STOLEN FIDDLE. WALTER H. MAYSON. stimulate you to activity in accuring additional mem. "Once we were drinking beer in a cheap tavern," Wild-founded on musical subjects. In this, as may be breakin. 1630 writes; Texpressed some surprise that he should ferred from the title, the plot turns on a violus sensed that conservative lines in which as in the conservative lines in which are in the conservative lines in th of which it will be impossible to furnish at this early for more than the carry for the measurement of the m



Desiring to Cultivate a Taste in Musical Art. Re W. J. HENDERSON. Charles Scribuer's Sons, Price

We can not do better than to quote from Mr. Hender-Let us address ourselves to the inquiry, "What is good music?"

The book is made up of chapters on the Essentials of Form, Vocal Forms, Content of Music, the Performance

We think the chapters on the Couteut of Music of very great value to the student of "good music." The analysis of the sensuous, the intellectual, and the emotional, while, it may be, not perfect, nevertheless affords good working ground and firm support to the inquirer, and, if these chapters be read carefully and studied, the which may determine the value of music.

In a more practical sense we commend the chapter on the orchestra and orchestral music. In these days when the Boston and Chicago orchestras are giving concerts in so many cities, the public needs to know the salient features of orchestral music and the means for its public presentation. Two other features are the essays on the piano and vocal work.

Taking the book as a whole, we feel no hesitation in recommending our readers to add it to their libraries Its value will be apparent in many ways.

MUSIC-HOW IT CAME TO BE WHAT IT IS. BY HANNAH SMITH. Illustrated. Charles Scribber's Sons. Price, \$1.25, net.

A new work on the scientific side of music slways arouses interest among musicians who are disposed to study and self-culture. The historical method for the appreciation of the present status of any art is the only trne and useful one, and it is for this reason that the best teachers are continually impressing upon their pupils the value and necessity of historical and scientific

A list of some of the chapters will afford a fair conception of the book : Musical Acoustics, Aucient Music, Medieval Music, Evolution of the Modern Scale, The Opera, Oratorio, Precursors of the Pianoforte, Development of Piauoforte Playing, The Orchestra. All the factors just noted have contributed, some of them notably, to make modern music what it is, and the reader who masters the contents of this book will have cleared up many obscure points in his mind. The illustrations and examples, including several facsimiles, add much

date) are to be superior to anything that has ever before blacking my shoes in the morning." "" Music Trade and will help to dispel the glamonr cust over "old lishes attempted in connection with the Association The Region". ian violins" by collectors

side that the offer has brought in a large number of in His Study," "Inspiration," and "Harmony." compositions. The work of selection will be no light task but if it be st all possible, we will publish the prize composition in the June number. The general character of the pieces submitted shows that teaching in the higher ried on in all quarters of the country.

WE have been made the Eastern selling agents for the books published by J. A. Parks Company. An advertisement of them will be found elsewhere. The works

"Imperial Anthems for Choirs."

"Concert Quartets for Male Voices."

"Concert Quartets for Mixed Voices."

Sacred Quartets for Mixed Voices."

all of these collections have had an extraordinarily large sale already; they are among the best of all similar collections published. The "Imperial Anthems for Choirs" is particularly good. I doubt if we have ever sent it out on inspection but what it has been selected. Any or all of these books will be sent to any one of our patrons for examination, or we will send, for the asking, sample pages and circular.

THE new music which we send out monthly during the mouths of the winter teaching season will he discontinned after May. On the other hand, there are a great many teachers who do not do as much teaching in the winter as they do in the summer and for the convenieace of these we will send ont, beginning with June and ending with Angust a like selection to the one which we have been sending during the winter season, only of our latest new publications. These will not be sent unless especially requested.

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coming summer. * * * *

DURING the present month some of our patrons will desire to return their On Sale music. There are a few general directions which might be mentioned in addition

to those usually given with the Jnue 1st statement. To persons returning music from a very great distance it is The wreath addition of the deeper, then do the music up in the proposal major of the pro our pound packages and return it in that manner. can not promise any credit at all unless this is done.

Domible for us to obtain. Our collection now includes of the finest classical music. Mozart, Beethoven, Wagner, Meudelssohn, and Liszt.

Mozart Beethoven, Wagner, Meudelssohn, and Liszt.

The books are octave in form, and are printed from once

THE competition for the prizes offered to composers We have also, published in the same manner, well-

. * . * .

As this issue goes to press there appears our new collection of piano duets. They are all of easy, grade. of the precess unmitted shows that teaching in the digital forms of theory of music and composition is being carmanner, and retails for one dollar, with a liberal discount greatest favorites of our many well-known collections.

* * * * *

offer are out, excepting Clarke's "Harmony." The list embraced the following: "How to Teach: How to Study," by Seftou; "The Masters and Their Music," by Mathews; "Standard Third and Fourth Grade Pieces," by Mathews: "The First Dance Album" and "Sight-Reading Album," by C. W. Laudon. All those who have subscribed in advance for these works have been supplied. The remaining work, Clarke's "Harmony," is about completed, and it is hoped by June 1st to be ready for delivery. Therefore this will be the last month of the special offer. The special-offer price is 50 cents, and it is by far the most important work of the series. Dr. Clarke has put into this book the experience of thirty years. His work in connection with the University of Pennsylvania has been entirely theoretical teaching, and perhaps for this special branch he has no superior. We can confidently recommend this work as one of great value to all interested in music. Remember that after June 1st the work can not be had for double the money.

. * . * .

"Ture Masters and their Music," by W. S. B. Mathews, is out and delivered. All special offers are now withdrawu. The retail price of the book is \$1.50. This work will find as many friends among music people as the popular "How to Understand Music," hy the same author. The scope of the two works is very similar. As usual, we will offer THE ETUDE for any three of For music clubs and classes in musical literature the the summer months for twenty-five cents. This is an work is invaluable. It takes up all the great masters offer of exceptional value and has been taken advantage separately and in groups; a biography of each is given. of by a great many of our subscribers in years past. The principal works of each are analyzed, programs laid Teachers have found it pays to have THE ETUDE read out for public performance, and an exact picture of each and played during summer, as the pupils come back in composer with every chapter. American composers the fall better prepared; indeed, they are more likely to come in for a good share of attention. The book has and three unmbers to any address for twenty five cents. summer months. Mr. Mathews is always interesting, or studeut. It appeals to all lovers of music.

* * *

called "The Wreath Music Course." We have all been careful attention to the announcements in the "Pulsin search of a good, np-to-date course of this kind. J. D. Luse is the author and composer.

author in all grades of public schools. In preparing Prepay the expressage. Be sure to write your name on the while expressage. Be sure to write your name on known to the nuknown, introducing the simple before the complex, observing useful classification, concentration, and especially hy using well-chosen sougs, arranged In furnishing your studio, do not forget the large porbails of the musicians which we publish, size 22 x 28, for the beginning to the end of the course. The course but fifty course the supplies to the course to the beginning to the course. at fifty cents each. These are artotypes, taken from is concise and complete, leading the pupils to a correct is concise and complete, leading the pupils to an appreciation the best likenesses of the great musicians which it is knowledge of musical notation, and to an appreciation

new, clear type, on good paper, with sewed binding and board covers, strong and durable. There are four books in the course .

"The Imperial Wreath," 256 pages ; "The Sovereign Wreath," 224 pages : "The Ideal Wreath," 184 pages ; The Juvenile Wreath," 144 pages.

Each book of the "Wreath Music Course" is complete in itself, and does not need the aid of charts.

The most favorable terms will be made for introduction. Sample copies for examination will be sent, and and class this month. It is very gratifying to the pnb- known pictures of musical subjects, entitled "Beethoven if not satisfactory may be returned. For description of each of the four works see advertisement elsewhere.

It may not be understood by our patrons that every piece of sheet music in our catalogue has a number : the number is in large figures over the inside title-page. It is only necessary to give this number in ordering from to the profession. We are sure this will become one of the us. This will save time and space in writing. Ordering by number is just as safe as name. Our stock of Peters, Litolff. Schirmer's Library, etc., is all kept according to number and it would be a great convenience to us if all ALL the works we have been including in our special these editious were ordered by number.

. * . * .

WE are now publishing considerable vocal music, but we do not send it out to our patrons as we do the pisuo music, unless specially requested to do so. If you desire our new vocal music sent to you Ou Sale as it comes from the press, please send ns word.

. * . * .

LANDON'S "Sight-Resding Alhum" will be sent to advance subscribers about the time this issue goes ont. The special value of this collection is the cousummate taste used in the selection. It is the best set of easy teaching pieces that could be selected. Every one is a gem. Fifty years ago teachers never dreamed of such a collection of gems. Tinkling nousense by E. Mack, Charles Grobe, and Charles Kiukel was all that could be had, and these only in detached pieces. Now the lower grades are well supplied by many good writers whose productions do not vitiate the taste. The collection by Mr. Laudon has all the best writers represented with their choicest works. The introduction deals with an exposition of the principles of sight-reading, which will be of immeuse value in the use of the work. There are also analytical notes in connection with each number. We will send the work for examination to any one having an account with ns.

READERS of THE ETUDE used not be remiuded that the publisher of this magazine was the first to make advanced offers of new works at prices at or below first cost. We have reason, however, to believe that too many of our readers fail to look carefully over the "Publisher's Department," thinking it to be nothing tome back, having been to a small extent at least in a ucarly 300 pages and is bound in handsome and durabut but business notices in which they have no interest. In useful structure in a small extent at least in a quarry oov pages and it as the work for reading during the this they are much mistaken. True, as publishers, we desire to place our publications before the buying public, See if the large subscription list which we had last year clear, and directly to the point. We predict for this but still more truly are we careful to place only such for these three months can not be increased during the work a very large sale, as it is a book for the profession works as the public wants and needs. This house has become noted for its original methods, and for the many valuable educational works that mark an epoch in some newer and better method of teaching. Therefore we WE have taken the agency for a series of singing books have confidence in asking our readers to give a more lisher's Department," for lu these notices they will find much of great value to them in their work. Only such "The Wreath Music Course" is the outgrowth of works as are of special help to the teacher and student

WE have issued a fine concert paraphrase of "Star-Spaugled Bauuer," by Troyer, a Californian unusician. This is a brilliant piece, not over difficult, about Grade VI or VII in a scale of X. For public performance at college commencement it would be timely and popular. The title page is adorned with "Old Glory." There is no really good piano arrangement of the graud, patriotic soug within the grasp of the average player. You can not be too soon in taking up with this piece. Order it at

A new interest in the delightful subject of "Child Sady" is aronsed by Prof. Sefton's "How to Teach: low to Study." Thecame his pupil again while studying this stimulating little volume, in which his ideas are greented with anch characteristic heauty and clearness.

t will be appreciated by every conscientious teacher.

e send me two volnmes of "First Dance Alhum."

Please send me two voilmes of First Dance Alnum,"
[sad it very interesting and useful in connection with
Landon's "Foundation Materials" and Mathews'
"First Grade Studies." Mrs. F. T. RANDALL.

Have received "Reminiscences of a Musician's Vaca-

ion Abroad," and find it all and and ion Abroad, and find it all and sealed to be. It is a delightful book.

MRS. D. L. LUCAS.

Am highly pleased with "The Music Teacher's Class Book" and "Celebrated Pianists of the Past and

I know of no music publishing firm that has and can

l never havefound any one so prompt in filling orders, so good in sending music on selection, and so accommo-

i wish to acknowledge the receipt of the "Alhnm of Third and Fourth Grade Pieces," by W. S. B. Mathews, also the "First Dance Alhnm," which are most worthy oratis. I like them, was worth a like the property of the property

of praise. I like them very much indeed, and think raise. I like them very muca raise. I like them very muca raise. I like them very muca raise. Louise Bucher.

l consider Clarke's " Prononncing Dictionary of Musi-

lam so thankful for the packages of On Sale music that come every month. The pieces are well selected LIZZIE E. RICHARDSON.

Masters and Their Music" has reached me, and is

very satisfactory. The sketches are comprehensive and

Your ETIDE is such a help in every way, giving new was and upholding the theory and practice of the "Syxessive teacher. I find I constantly "anticipate" in ETIDE, and when I read an article from it I am and the standard when I read an article from it I am a constant of the standard when I read an article from the I am a standard when I am a standard when

Pleased when some one says "You told us that last "ek," So your magazine is doing good, uplifting and moomaging the teacher. Miss Kinnie E. Smith.

can not get along without THE ETUDE; it has become

can not close this letter without again expressing my thanks to you for such a unique journal as THE ETUDE.

great gift, which elevates, consoles, and ill

dating in every way as you have heen.

musical libraries.

and such a help.

the programs characteristic

apply all the needs of a teacher as does yours.

Mrs. E. H. Smith.

ELIZABETH H. READ.

MARTHA ANDERSON.

NELLIE H. ABBOTT.

MRS. C. E. HOLDRIDGE.

MISS G. M. MALLETT.

VICTOR KULP.

controlled hand is necessary is understood by all. That decided rhythm. this condition of the hand can be attained away from the keyboard hy giving to each muscle a direct gymnastic exercise, with thew hole attention fixed upon the one object, is self-evident. That the keyboard was never intended as a hand-developer, hnt simply as a convenient means of drawing the tones from the instrument, is also

The only practical device which fills this need of a simple, yet complete, gymnasinm for the hands, which, while practical and efficient, shall also be within the muscles of the wrist, hand, and finger, and yet allow of rhythm are not in evidence. an unlimited rapidity of action while in use, and with pupil as well as every pianist can own one, and which, according to the testimony of those of our best and most experienced teachers who have already tested its merits, is the most complete and effective gymnasium for the hand which has yet been invented. An important greatest rapidity of action without varying the steadiness of the resistance to the muscle, and that it will adapt itself to every possible movement of the hand and finger, and any weak portion of the hand can thus be built up as desired; the extensor or lifting muscles can be developed and thus overcome the tendency to the one sided flexor development given by overmuch keyboard practice alone. We have the sole agency for Bidwell's device, and can furnish them at \$2.00 each. The profession can have a discount from the prices. See advertisement elsewhere in this issue.

PRIZE ESSAY NOTICE.

On account of the very large number of essays sent and the extension of the time limit, the work of selecting the winners was not completed at the time of going to

MUSIC IN THIS ISSUE.

TRAVELERS have given us interesting, delightful, and pictnresque accounts of the carnival season in Italian cities. Every one surrenders himself to merrymaking, day, which becomes twenty four hours long. "Little yet a piece within the execution of young pupils. Carnival," by Schmoll, a highly esteemed teacher and composer of Paris, does not give any picture of carnival time, for music can not do that; hut it does display the gaiety, the light-heartedness, which distinguishes the populace of an Italian city during the carnival season. A light touch and easy swing must characterize the

WE hope our patriotism will not be impugned because we have printed in our music supplement a Spanish dance. The "Pavane," by Wachs, refers to a stately dance in court costnme, the name coming from a word meaning "peacock," because the spread of the robes resembles the sweep of the tail of the "bird of Jnno." There is also a French verb, pavaner, which means " to strut." The rhythm must be well marked, and must convey the idea of rather slow, stately movements, sweeping conrtesies, and profound obeisances, since the dance was used at conrt. The rhythmic feature is very essential in all these old dauces.

THE name of Leschetitzky carries with it weight in

sometimes inclined to helittle and perhaps overlook the concert compositions that can be offered to the musical important and even necessary part which the purely public. It is not a piece to be played off-hand, but will technical in pianoforte work plays in the accomplishments of the virtuoso. When we listen to the artist, do fingering hy Mr. Sternherg add much to the usefulness we realize the marvelous action and control of the mus- of the piece. The phrasing is of prime importance, and cles exhibited, and the years of hard, daily work which must be carefully observed in order to assure the relie behind the performance to which we have listened? quisite rhythmic variety, thus avoiding the wooden That a flexible, supple, evenly developed, perfectly execution so often found in compositions containing

> THE "Staccato Etnde," by Hanse, will, we are certain, appeal to both teacher and pupil as a piece having both musical and technical value. The annotations hy Mr. Mathews are not the least feature of this piece.

A BRILLIANT concert waltz that is also not difficult is somewhat of a rarity. We have found such a piece in given by this choir during the present season. "Concert Waltz," by Leihhrand, revised by Maurits Leefson. We commend it to our readers as a thoroughly reach of every pianist, is the Bidwell Pocket Hand- useful composition that will never fail to please either Exerciser, -an instrument so light and portable as to be the public or the friends in the social circle. A delicate, easily carried in the pocket; so complete as to give a graceful style is indispensable in the execution of this direct exercise for every muscle and combination of waltz, so that the ordinary characteristics of dance-

In these days of excitement the minds of all turn to any desired resistance to the muscle; so cheap that every thoughts of war. Music has always played a prominent part at such a time, and onr readers who have heen infected with the martial spirit will he pleased with the "Charge of the Hussars," hy Carl Heins. Give full play to the rhythmic feeling of a wild, headlong charge against the enemy to the accompaniment of screaming seature of this little device is that it will allow of the shell and singing hallets and the deep-toned shout of

Mozart the melodious, Mozart the divine! Who is not cheered and lifted up by the gentle, soulful strains of the master of melody. The "Minnet" from the Symphony in E-flat is well known to those who have an opportunity to hear the great orchestras of the world, and is a universal favorite. It is not difficult, and is snre to please those of our readers who are fond of ensemble playing, a practice we can not too strongly nrge upon is to he a strong feature of the work. The instruction will begive

To singers we offer two numbers, diverse in character: one a simple, modern hallad, "If We Live Aright," by H. E. W. Jones-a pleasing little lyric such as any one can sing, since the expression is one of home-life and experience and direct simplicity of thought and expression. "My Mother Bids Me Bind My Hair," hy Haydn, press. The four prize essays will be printed in the Jane

a genuinely pastona in character, man it perfect chample

of the style of the older composers, who wrote for the voice according to the principles of the old Italian singing masters. We trust that all pupils of singing will give this air a careful study, since the hetter known it is, the more fascinating does it become.

For the younger students of music a little gem is in evidence. "A Song of Love," hy Jadassohn, is a fine reserve is cast to the winds, abandon is the order of the example of the musical style of the Leipzig master, and

HOME NOTES.

THE Williamsport Oratorio Society gave its fourth annual musical festival in the Lycoming Opera House, Monday, April 18th, with the assistance of the Boston Festival Orchestra, Emil Mollenwith the Essistance on the nexton Passiva Urcessita, third hosten-baser, conductor, and a competent corpor arisins. An afternoon concert of miscellaneous orchestral numbers, under the conductor-ship of Mr. Molishaner, was given, including the Passiva Concert of Concert by Misa Minnie Little; a Popper "Morean de Concert," for 'cello, by Alex. Heindl; and three of the principal scenes
"The Barber of Seville," eung in costume by Rose Stewart as The Earner of Sevine," some in continue by toos Stewart as Re-sion, Mr. William Lavin as Almorien, Sig. Alfonso Rosa as Bartolo, and Sig. Gluseppe Det Pacette as Figura. The everining "St. Paul" was using by a chorus of a bundred or more volces, under the directorship of Mr. Roscoe Huff, and with the assistance of Flora Provan, Janet Spencer, William H. Rieger, and W. A. Howland.

During a recent visit to Springfield, Ohio, where he gave a reci-In the second test to appropriate the second test to appropria THE name of Leschetitaky carries with it weight in the musical world. And yet he is not so well known as a composer as he should be. We print in this number his composer as he should be. We print in this number his composer as he should be.

the Paris Conservatoire, where talented pupils are educated at the expense of the French government. Master Wetmore has been pupil for seven years of Mr. Robert Braine, the well-known of teacher, who predicts a remarkable career for his brilliant man Young Wetmore has a great head of light hair, similar to the

MISS EDITH LYNWOOD WINN, of Geneva College, Beaver Falls Pa., is meeting with success in her violin lecture recitals and tal

on must lite across.

Tite cummer season of the Virgil Plano School will be held in New York City from June 8th to July 16th. Mrs. A. E. Virgil, b New York City from June 8th to July 16th. Mrs. A. E. Virgil, b W. 16th Street, will have charge of the school. The Must Teacher National Association will be in session during this period, and provided the production of the pr will be given a vacation in order to attend the seas

DUDLEY BUCK's passion cantata, "The Story of the Cross," was DUDLEY BUCK'S passion cantain. The Story of the Cross, was rendered by the choir of Grace Church, Middletown, N. Y., under the direction of Mr. Harvey Wickham, on the evening of April to the soloists were Mrs. Harvey Wickham, Mss. Julia Witthan, Messrs. Harry Fisher, Zopher Green, and David Ellenberger. The performance was very successful, and marks the third castal

EDWARD BAXTER PERRY played at a matinee at Kullsk's Acad-EDWARD BANTER FERRY PAPER AS IMPROVATE AND THE METERS ARE COMPACT HIS PAPER FAIRE OF THE PAPER AND THE SAIL PROPERTY OF THE SAIL PROPER of singular endowment. His dominant characteristic is reference; though I would not imply that he lacks more robust qualities, for he is possessed of force, energy, rhythm, and technic equal to the mose exacting demands. His tone is unique, having something of the exacting demands. His tone is unique, having something of the quality of a stringed inestrument, and he commands all style of tonch, from mere arpeggio whisperings to loudest tons! thuselv. Mr. Perry completely won his audience, and met with a deservely warm reception that grew more enthusiastic after each number and ended in numerous recalls. The hlind planist of Botton has added another to the limited list of American successes in Berlin."
On March 29th Mr. Perry gave a concert in Dresden with the as-

stance of the American basso, W. L. Hubbard, and isnow in Paris, where he was booked to appear on April 21st.

DR. ROBERT GOLDBECK has arranged an artistle and educational tour with the special purpose of enabling the people of other communities than the larger cities to hear the masterpleous of piece music. In connection with a recital he will arrange to stay in ea piace for several days, to give lessons to those who may desire them. He will conduct a summer school from July 5th to August 27th.

THE operatic class of Mr. Charles R. Adams, Boston, Nass, gara its annual musicale last month. Parts of "Martha," "Alda," "Lucia," and "Lohengrin," were presented.

THE Facilien Planoforte School, Boston, Mass., will hold a special summer session from July 11th to August 12th. A teachers in Steinert Hall.

A CONCERT in aid of the Peabody House, the pioneer in kinds garten work in the United States, was given in Boston lately. The entire program was made up of compositions by Mrs. Beach.

PRESIDENT E. H. SCOTT, of the Interstate University System of Musical Instruction, Kansas City, Mo., will enter upon his fift annual tour of interstate commencements May 23d. His tour this year will embrace nearly every State in the West, there being nearly

MR. CALVIN B. CADY will conduct a summer normal school Studehaker Hall, Chicago, from June 23d to July 22d. A thorough course of lectures in analysis and teaching principles will be given in connection with the planoforte instructi

THE American Conservatory will hold a summer normal at Kimhail Hati, Chicago, from June 27th to July 30th. All hranches of musical and dramatic art and special teachers' courses here been arranged for hy Director John J. Hattstaedt.

MR. W. S. B. MATHEWS has arranged to form a summer class for piano teachers. The course that has been settled upon will include the principles of teaching from elementary to the higher artistic stages. The Mason system of technic will be a prominent feature of the work of this school. Mr. Mathews' address is 1605 lum Tower, Chicago, Ill.



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"Anecdotes of Great Musicians," by W. F. Gates, appeals to a very large public; has its merits in affording glimpses of eminent composers; to be heartily recommended.

W. S. B. MATHEWS.



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2053. Smith, Wilson G. Etudes Arabesques on an Original Theme. Grade VIII.

This composition consists of a theme with variations, but in unique in this report this selb variations is so constructed as to derwork the selb variations as so constructed as to derwork the control of the control net 1 00

25

Your "Third and Fourth Grade Pieces" received. It is fine in every respect. It having some old familiar friends, makes it the more valuable.

The volume "Masters and Their Music" came to-day, and I am very much pleased. I am showing it to my 2381. Streabbog, L. Op. 146, No. 4. Win-ter Evening (Soirces d'Hiver) Polpopils, and recommending it as an addition to their ka Mazurka. Grade I..... A composition suitable for the young pupil, and a good example of a dance form.

cal Terms " the hest of its kind that I have ever had the 2389. Müller, Aug. Cradle Song. Grade I. pleasure of examining, a copy of which should be in the hands of every teacher and student. A simple little melody, with an accompanimen mostly in broken chords. Just the thing to use with pupils to develop a taste for good music.

2390. Goerdeler, R. Onward, Christian Soldiers. Transcription. Grade l was so highly pleased with your music On Sale, and have already disposed of quite a lot of it, and helieve I thall find a ready sale for all.

ANNIE BABB.

Auther of Mr. Goerdeler's interesting and successful arrangements and to bring out the media arrhythmic possibilities of Sullivan's time reflect and rhythmic possibilities of Sullivan's time reflect great eredit on the composet, and at the technical advariation has value as leaving the theorem of the composet of the sullivance of the

2402. Mozart, W. A. Turkish Rondo. MRS. CHARLES H. TURNER. Grade III.

This is an extract from one of Mozart's sonatas for the plano, and is one that all pupils will enjoy and at the same time be benefited by it. It has a certain roughness and rhythnic quality that tells of the percussive character of barbariar music. I have sent a copy of "Music Talks," by Tapper, for the use of the choir hoys of St. James Church, Bald-desby, Eggland. I hope that the good lessons it teaches will impress them, and that some will appreciate the

ALFRED GRAINGER. 2403. Douty, Nicholas. Rose Kissed Me The "Third and Fourth Grade Pieces," I am glad to st, is composed of fine and even classical music. I find dat the remarks which accompany some of the pieces see valuable hints and a great help in rendering the

2404. Douty, Nicholas. My Sweetheart (For Medium Voice.) Grade III.... A good study in sostenuto style. May be used as a ouble number, with the preceding.

2407. Behr, F. Op. 575, No. 11. Think of

I man notiget along without The Errips; it has become allert, and a prominent part, of my school welfaire, inassers as it gives so much gennine, every-day, practical sites and experience, which is altogether essential to allere the scalers trying to keep ahreast with the present mayed and broadened methods of both vocal and piano affection.

MISS CARRIE BARTO. 2408. Davis, Theo. W. Op. 10. Berceuse.

A composition with a great deal of "awing" to the melody, it requires clean, careful phrasing. The leading technical characteristic is a two-integroup in succession, similar to the familiar two-finger exercises of Masou's Touch and Technic.

2410. Davis, Theo. W. Op. 20, No. 2. Le Debut Valse, Grade II...... A little waltz, suitable for pupils' recitals or the

2412. Wandelt, B. Op. 13, No. 1. The Little Soldier. Grade II..... One of those useful little pieces, in strong rhythmic form, which are always useful as a means of interest-ing young pupils. Some left-hand work.

2413. Marseilles Hymn. (Arranged for Four Hands.) Grade II...... A hroad, sonorous arrangement of the French National Hymn, that will afford useful practice in chord playing, at the same time bringing out the upper or melody note.

2414. Engelmann, H. The Volunteer. March and Two-Step. Grade Ill...
A good, slirring twe-step, sure to be popular with
sayers and hearers. There is no distinctive technical
sature in the piece.

2416. Ortlepp, L. Op. 2. To Armsl Grade A march of the quickstep style, thirds and sixths ised freely, in alternation with octaves and diatonic

2417. Rheinländer, J. Op. 99, No. 2. Heart's Desire. Grade IV. Somewhat of the nocturne or romans nrder, with useful accompaniment work for the left hand, and a syncopated accompaniment ln the right, to a melody also played with the right hand. The final elaboration is very brilliant and effective.

2418, Hall, R. Jefferson. I Doubt It. (For Medium Voice.) Grade II...... A good song for encore or parior use, set to a semi

2419. Hall, R. Jefferson. Slumber Song. (For Medium Voice.) Grade II...... A well-written song, useful for teaching or concert

2420. Zitterbart, F. La Premiere Dan-

2421. Behr, F. Bon-Bon Polka. Grade II... A seductive polks rythm and a taking melody make a combination sure to please. Considerable nee is made of broken chords and sixths; stacesto is freely used with small phrases.

2422. Neustedt, Ch. Op. 107. Carillon of Louis XIV. Grade III..... 60 A good "bell" piece; the chimes in the belfry beln, well imitated. Rich harmonies, scale passages, deli-cately axecuted, and short phrases abound, as is gen-erally the case in such pieces.

2423. Mayer, Ch. Op. 121, No. 10. Valse Sentimentale. Grade V..... A hrilliant drawing-room or concert piece by an accomplished performer. It can be used to great advantage with pupils for the development of artistic

2424. Schmoll, A. Op. 72. Rondo allo Polacca. Grade III..... Polacots. Grant Trythm is present with all the irregular, yet graceful figures that sometimes abound; the whole piece lesing a maskerly composition by an eminent French tracher, and useful for technical advancement as well as musical interest.

2425. Mendelssohn, F. Prelude in E Minor. Grade V..... A fine study in broken chords with a melody largely in the tenor register. The harmonic contrasts are rich and full of power. A standard composition.

2426. Schmoll, A. Op. 54. March of the

2436. Kauffmann, Fritz. Op. 16, No. 2. Humoreske Waltz. Grade III...... A dashing walts, hilliant and effective. It contains interesting, but not difficult left-hand pawages.

2437. Raff, Joachim. From Suite Op. 162, No. 3. A Rustic Dance. Grade III. No. 3. A tutstic balance.

A meiody for right hand, with an accompanying figure in the same hand, inter transferred to the left, while the right brings out a rich, sonrooms meiody, makes a piece useful as well as attractive to pupils. It has all the well-known melodious qualities of Ram. tandard First and Second Grade Dicces ********

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